

# TD Told To Open Ears To Bop

## DOWN BEAT

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### Battle Jim Crow In Miami Locals

Miami—A series of jazz concerts touched off an argument here that has thus far involved the national AFM, the colored and white locals here, and prompted charges of "Jim Crow." It also caused the man who located musicians for the concerts to be fined \$400 and to wonder when "people here will be able to hear the best in jazz and why there have to be two separate locals here from the same national organization."

The whole hassle started when the Sky Club started a series of jazz concerts in April. Op Bill Freyer had Earl Hodges, leader of a jazz trio at the club, locate talent for him. Hodges located a Dixie group led by Rollo Laylan, a bop crew from the University of Miami, plus his own trio and guests. Sessions drew crowds from the start.

#### Then Trouble

After the fifth concert, Nowell Cruz' bop trio, a Negro group, was recommended to Hodges and he scheduled them for the next concert. This brought Hodges a telegram from Roy Singer, president of Local 655, the Miami white union, which, according to Hodges, read:

"You have permission to use members of Local 655 only. Govern yourself accordingly."

At the concert, Hodges read the wire to the crowd to explain why Cruz could not play.

According to Hodges, his reading of the wire incensed officials of 655 and they dipped into Petrillo funds to put on concerts at two other clubs as competition to his bashers. One of these "jazz" concerts, Hodges says, featured a society band and a show band.

#### Didn't Blame Him

The other used Laylan's Dixie group. Laylan made the switch, according to Hodges, "because he was a member of 655 and he didn't want to stick his neck out, and I don't blame him." Hodges is a member of New York city Local 802.

The competing concerts started the week after Hodges read the union official's wire, and the same week Hodges started using Cruz' trio. He used the trio for two weeks. Then, Hodges claims, a member of the local liquor board visited Preyer and said to him, "You're not gonna have niggers here any more, are you?" This not too subtle hint, Hodges charges, ended the concert series. The competing concerts stopped at the same time, too.

Meanwhile, Hodges had been tried, in absentia, by Local 655 and found guilty of paying musicians under scale and intimidating Preyer. The local recommended fines of \$400 for Hodges and \$200 each for the other members of his trio. Hodges says the first charge is based on two concerts which ran a few minutes past 7 p.m., when scale goes up \$5 an hour, while the second resulted from the fact that the concerts were billed as (Modulate to Page 2)

#### Just A Fill-In

San Francisco—When Woody Herman's disc of *Four Brothers* was first released, a top rank bassist came up to him on the street and said, "Man, who's that bass player? Where'd you get him? He's the most!" "Oh," Woody replied, "that's just our manager, Walt Yoder. Just our manager. He fills in on bass when we need him."

#### Terry Tied



San Francisco—There was a big backstage celebration after the Woody Herman-King Cole concert here in August, to honor newlyweds Terry Gibbs and Donna Hartsough. Herman vibist Gibbs and Donna were married in Los Angeles the afternoon of the concert and flew up for the date. Terry looks like he still can't believe it.

#### Strand Returns To Stage Shows

New York—Strand theater, which dropped stage shows early in July, brought them back again Sept. 2, with Xavier Cugat's band headlining. House tried a straight film policy during the summer with little success. Cugat is doubling from the Astor roof, where he has been held over until Sept. 10.

Return of stage policy, however, does not mean Strand will necessarily continue to book bands. Following Cugat will probably be the *Salute to Gershwin* show, which originated at the Sherman hotel, Chicago, last year. Theater's management figures on trying various stage policies so as not to be tied down to any one particular format.

#### Marsala May Have Hit Tune On Hands

New York—Joe Marsala, who has been forced to abandon his clarinet temporarily because of an allergy infection on his hands, has turned to song writing, with his first effort, *Let Her Go, Let Her Go, Let Her Go*, giving indications of hit potentialities.

Song was turned down by a number of publishers until Marsala got Frank Sinatra to cut it for Columbia. Sinatra waxing stirred trade interest and number has now been done by Gordon Jenkins for Decca, Johnny Desmond for MGM, Kitty Kallen for Mercury, and Juanita Hall for Victor.

#### Royal Leaves Woody

Portland, Ore.—Ernie Royal has left Woody Herman's band to form his own combo in Los Angeles. Buddy Childers, ex-Stan Kenton trumpeter, took over Royal's chair.

#### Dameron, Davis Woodshedding A'Dream' Band

New York—Tadd Dameron and Miles Davis put an 18-piece band into rehearsal at the end of August. Band, which will be under the combined names of the pianist and trumpeter, will have a book entirely written by Tadd. He has been working on it since his return from Paris in mid-summer.

Davis-Dameron crew will have Red Rodney, Bernie Glow, Lammie Wright, Jr., and Davis on trumpets; Johnny Mandel, bass trumpet; Kai Winding, Matthew Gee, and two more trombones; Charlie Kennedy and Fats Ford, altos; Allen Eager and Zoot Sims, tenors; Cecil Payne, baritone; Dameron, piano; Nelson Boyd, bass; Johnny Collins, guitar; Shadow Wilson, drums, and Pancho Hagood, vocals.

#### Cyclist Diz Bruised As Auto Clips Him

Geneva, N. Y.—Dizzy Gillespie nursed a badly skinned right forearm as the result of being hit by a car while he was riding a bicycle here recently. The accident also caused an impromptu reunion of band leaders.

The bop trumpeter, in his own words, "was riding along, minding my own business, when—Bop!—I was hit from behind and was flying 10 feet over the handlebars."

"The motorist stopped and helped me up. Then who should pull up in a car but Erskine Hawkins, on his way from Saginaw, Mich., to New York."

The injury was treated at Geneva General hospital.

#### Concert Tour A Woody Lifesaver

Hollywood—The joint concert series presented in a string of west coast cities by Woody Herman and King Cole grossed almost \$77,000, according to figures released here.

For Herman, the concerts probably were a lifesaver, as he was reportedly about ready to give up, either by switching to a supposedly more marketable type of music, or—like Stan Kenton—by dropping out for rest and re-orientation.

#### Gene Settles Down

New York—After several changes, the Gene Krupa band now lines up this way: trumpets—Roy Eldridge, Don Fagerquist, Ray Triscari, and Jimmy Markle; trombones—Irby Green, Frank Ross, Frank Rehack, and Al Townsend; saxes—Lenny Hambro and Harvey Cousin, altos; Buddy Wise and John Lucaic, tenors; Dale Keever, baritone; rhythm—Park Hill, guitar; Krupa, drums; Don Simpson, bass, and Joe Cohen, piano. Bill Black and Dolores Hawkins are doing the vocals.

*Down Beat* covers the music news from coast to coast.

By RALPH J. GLEASON

San Francisco—Woody Herman, Nat Cole, Mel Torme, and June Christy lashed out in no uncertain terms at those who talk against bop—Tommy Dorsey in particular—at a symposium held here recently on Jimmy Lyons' KNBC disc show. TD was put down by the quartet because of his recent activity in blasting bop in interviews and on the air.

Dorsey made six air appearances in one day in Los Angeles

when he opened at Casino Gardens ballroom and blasted bop on almost every one, prompting Woody Herman to hunt through the shops of San Francisco until he found a plaid coat with a belt in the back, which he sent to Dorsey, saying, "If he wants to play that way, he should dress that way."

#### Symposium the Result

The symposium took its cue from the Dorsey remarks. Here, in abbreviated form, is what was said.

Lyons: "We're gathered here to discuss something which we feel rather strongly about. One of the biggest band leaders in the country recently made air appearances and said strong things about bop. He called it lousy and said some other things that we don't think belong in the mouths of any of the leaders of American music. Let's have Woody to talk about it first."

Herman: "As you mentioned, Dorsey did become a little strong on the subject of bop. Socially, Tommy and I have had a beautiful friendship, and I'm sure it will continue, but musically we have not seen eye to eye on too many occasions. I, for one, feel Tommy isn't doing music justice by making statements like that."

#### Must Be Served

"That's because bop is the music of the youth, and anywhere youth is, it must be served. We'd better listen to youth because when we stop, we become doddering old men. And there is no place in jazz for doddering old men. The age has nothing to do with it. It's how you feel inside and what you put down."

Christy: "Well, I don't have much of anything to add, but I will say this about Tommy, or anyone else who puts down bop. Bop is the greatest new form of music we have. It grew out of all the other kinds of music—blues, Dixieland, and down the line—but most of the people who put it down haven't taken the time to understand it."

"You can excuse the public because many persons don't have the time, but persons in the music business owe it to the business to be interested enough to sit down and try to understand."

"No one can stop the progress of music. If Dorsey, and even the whole public, rose up to say bop stinks and it shouldn't be here, that wouldn't stop it from going forward, just like it won't stop science or other art forms from moving forward."

#### Preacher of Bop

Cole: "I am a preacher, so to speak, of be-bop. But I hate the word, as such. I wish they hadn't even thought of a name, just let the music come in. But now they've got something to say—be-bop—when anything sounds bad. And as soon as parents hear the word they say, 'I don't want my child associated with it because it spells juvenile delinquency.'"

"I don't know why that came into the picture at all, but it has been my main ambition to stop (Modulate to Page 12)

#### Oo—o-h-h!



Pittsburgh—Now that you've gotten around to reading the caption, the young lady above is Marquette Knudsen, the most recent of flack Tim Gayle's promotions. A singer, she worked as Peggy Lloyd with Carl Hoff's band and with Joe Marsala at New York's Hickory House. Confusion resulted, though, as comedian Harold Lloyd has a daughter named Peggy, also in show business. So it's the real handle for Marquette, until Gayle gets another bright idea.

#### Raises Set For Some Musicians

New York—Bands playing with ice shows and traveling with theatrical companies are due for raises come Sept. 15.

AFM edict boosts scale for sidemen on ice shows to \$150, and to \$215 for leaders, a boost of \$25. Both sidemen and leaders get \$10 extra if the show plays more than one town in a week. Scale for Sundays will be upped \$2 a man—to \$20 for sidemen and \$30 for leaders.

Bands traveling with theatrical shows will get \$140 for sidemen and \$205 for leaders, with similar raises for broken weeks and Sundays. New ruling also increases rehearsal rates.

#### Louis Might Make Europe Trip Again

New York—Plans are in the works for Louis Armstrong, currently at Bop City, to make another European tour later in the fall. Tour depends on whether he can get signed agreements for a minimum of 60 days.

Louis has been offered two weeks in the Scandinavian countries and four single dates in Switzerland, all in October. Offers include a \$2,000 guarantee, plus percentage and an exchange agreement. Whether he takes the trip depends on other agreements coming through.

New York—Local 802 gave 125 free concerts in the Metropolitan district during August. Among them were a concert by an old-timers orchestra and a concert in memory of the march king, John Philip Sousa.

#### Reinhardt's, Sid On The Cover

Chicago's Jazz Ltd. has gained note, since its inaugural two years ago, as one of the country's top jazz spots. The same week it marked its second anniversary, owners Bill and Ruth Reinhardt celebrated eight years of marriage. On the cover, Big Sid Catlett snaps off a parade or two to make the celebration a loud one. Bill thoughtfully fingers his clarinet, and Ruth displays the pulchritude that made her a dancing star for several years in New York.



# Cruz' Crew Can't Show In Miami Concerts, Says J. Crow Via AFM



Miami—Embroided in the union fracas here are all of these persons, and a good many others—about whom you can read in the *Beat's* exclusive story in this issue. Union (and Jim Crow) approved concert participants are shown



in the first photo. Earl Hodges is on bongos; Hodges' drummer, Bill Ladley, is playing conga drum; Rollo Laylan, who heads his own Dixie unit, drums, and Buddy Satan, former drummer who now leads his own trio from



piano, on drums at the right. Bubbles Darlene, stripper who sang with her clothes on, is in the center shot. Third picture shows part of Laylan's band: Ernie Goodson, clarinet; Tommy Justice, trumpet; Jerry Gorman, trombone, and singer Leah Matthews.

## Fight Jim Crow In Miami Locals

(Jumped from Page 1)

"Earl Hodges presents," thus bypassing Preyer.

These fines all are subject to execution by the national office, since Hodges is an 802 member. Also pending is a request to the national office to place the Sky club on the "forbidden territory" list.

Roy Singer, 655 president, said, "I gave Earl, who is a traveling member, permission to run the concerts. But I didn't give him permission to use members of any other local." (Ed. Note: Local policy seems to involve dividing Miami into sections, with each one staying in its own territory. But *Down Beat* could not find this anywhere in written form.)

Continued Singer, "We fined him because we caught him and his outfit cheating and for no other reason."

### Denies Singer Authority

But Hezekiah Brown, president of Local 690, the colored musicians union, denied that Singer had the right to send the telegram to Hodges, saying that Local 690 is supposed to be able to work anywhere in town, according to the charter they got in 1946. And he added that he didn't see how Singer was authorized to give or withhold permission to play the Sky club to musicians who were members of the same national group as the white union.

Concerning the alleged use of recording and transcription fund money to promote concerts that would draw crowds away from the Sky club, Singer said, "It's ridic-

ulous to think we'd try to get away with anything like running a public welfare project in a night club."

(Ed. Note: Jazz concert musicians may have thought they were paid from fund money because they got payments for the concerts through the union, a policy followed in Miami whenever there is a dispute. But *Down Beat* could find no one who had signed the fund receipts that go back to James Petrillo. If the union was doing as Hodges charged, all names would have had to been forged on the fund form.)

### They Did Everything

Op Bill Preyer objected because "they did everything they could to make me stop my concerts. I'd still be running them but they got some pretty big boys to move in on me and I knew then I was licked." Preyer wouldn't name "the big boys," just said it was not the liquor board.

"Look," said Preyer, "how would you like to have a packed house for a concert and just before you pull the curtains have a union rep walk in and check cards for almost an hour? This happened two weeks straight. By then I had enough."

"I told them what to do with their local, fired all their members, and ran the thing with colored talent."

### Had to Quit

"They couldn't touch me until they got something more impressive than a bunch of by-laws. When they got that, naturally I had to lay off."

"But they're cutting their own throats. I'd still be hiring 10 or 15 of their men a week if it hadn't been for their Jim Crow policy."

Hodges, "sick of the whole mess," still was determined to "keep hammering away at them whenever I can. I'm not going to

## Huh? Bop In The Village?

New York—At August's end bop had begun to seep into Greenwich Village, longtime Dixieland stronghold and holdout against the modern stuff. Coleman Hawkins took a bop-tinged group into Cafe Society to replace Tony Scott, including Al Haig, piano; Johnny Collins, guitar; Nelson Boyd, bass, and Shadow Wilson, drums.

Requirements of Cafe Society, however, keep this from being a real bop session. Group plays for dancing and gets a couple of numbers during the show, one of them usually being Hawk's *Body and Soul*. For the most part, he is playing more in his style of the late '30s and early '40s, with little of the more esoteric blowing he was doing last year with the *Jazz at the Philharmonic* troupe. It's mighty pleasant stuff and a pleasure to hear a full-blown saxophone again.

### Signed by Permission

"As for the charge that I was running the concerts myself, that's fantastic. I located the musicians, but so what? Preyer's no musician and you've got to have one to run a jazz concert. Any signing I did was strictly for him, by permission."

(Ed. Note: *Down Beat* checked the above statement and saw most of the contracts. Hodges signed only one and that by per.)

## Use Hits Again At Compounce

Hartford—The name band policy is back again at Lake Compounce, amusement spot at Bristol, Conn. The policy resumed in August with Bobby Byrne and orchestra in at 85 cents top. Vaughn Monroe ork also there recently.

The Hotel Garde, local downtown spot, has been sold. Whether the new management plans a new policy for the hotel's Shangri-La room, formerly used as a night club, has not been announced as yet. In more recent times, the room has been strictly an eating spot.

—Allen Widem

## Meadowbrook Shifts Policy

New York—Frank Dailey has slightly revamped his plans for dropping name bands at his Meadowbrook this season. Basic diet for the Meadowbrook, long one of the best known big name stands in the east, will be semi-name territory bands supplemented on weekends by radio and recording names. Name bands will be brought in for holiday weeks when Dailey expects to draw a heavy school and college trade.

Meadowbrook reopened for the season with Eddie Farley's combo. Farley's crew, first brought into the Meadowbrook at the tag end of last season, was the deciding factor in Dailey's determination to switch to the new policy.

### Big Ones

He was booking name bands last season with many of them laying large, resonant eggs. When Farley came in, according to Dailey, he satisfied the customers more than any of the name outfits and cost a lot less.

Billy Bishop followed Farley on Sept. 6. Bishop is in for four weeks with a pair of two week options.

First of the weekend names scheduled is Frankie Laine, who goes in for three days on Sept. 9. No one else was set at presstime for the following weekends, but Patti Page and Red Ngle were under consideration.

## A New Doris



(Photo by Bud Ball)

Cincinnati—A one-niter at Castle Farm here provided southern Ohio with some not-too-frequent kicks when the Les Brown band appeared in late August. Shown above are Les and singer Betty Taylor, who sounds something like onetime Brown band chirp Doris Day.

## Gregg Sings While Hoping For Harlow Role



Rockton, Ill.—Singer Gregg Sherwood, while waiting a possible call from the movies, has been singing with the band at the Wagon Wheel here. The combo, which has kept the Wheel spinning for 3½ years, has

Pete Zito, accordion; Cy Tellefson, guitar; Paul Liddell, bass, and Louie Northrup, violin. Gregg may get the part of Jean Harlow in a proposed film treatment of the late actress' life.

*Down Beat* covers the music news from coast to coast and is read around the world.



## Mindy Gets 5-Year TV, Radio Contract

New York—Following her unusually successful debut at the Copacabana, Mindy Carson has been tied up by the National Broadcasting company for five years on radio and television. Since she already has a Victor record pact, deal will give her a complete RCA buildup via radio, TV, and discs.

Her radio and video shows are due to start about Oct. 1. Couple of years ago she was a regular on Paul Whiteman's *Stairway to the Stars* airer, but the new series will be the first time she has had a show of her own.

Singer also has been signed for a second radio show by American Tobacco. No starting time has been set yet on this one.

Miss Carson made her New York bow at the Copa on June 28 and, after four weeks as a featured singer, was raised to star billing. She closed at the Copa Sept. 7.

Down Beat covers the music news from coast to coast.

## Shaw Outlines Bopless Artistry



New York—Talking it over quietly are Artie Shaw, right, and Johnny Mandel, who is the new arranger for Artie's band. Shaw is expected to start on tour this fall with a large dance band, and confine his longhair experiments to solo appearances. Story on Shaw's latest plans in the adjoining column.

## This Time Shaw Will Play As Dancers Ask, He Says

By JOHN S. WILSON

New York—The 1939 bobby sock followers of Artie Shaw who were accused of being "morons" by the maestro will hardly recognize their old flame if they catch him on the tour which he'll start Sept. 14 at Symphony hall in Boston. This

time, he says, he'll play whatever the public wants. "I'll play enough of what I have to play to keep the band together," he said.

"If they want *Begin the Beguine*, I'll even play that. But I want to play something for kicks, too."

### A Dance Band

Artie's new band, he says, will be primarily a dance band. They're set for a series of one-niters, theaters, and concerts through December. He's also lining up a series of longhair solo dates for himself during the same period.

"I don't want to get too far away from it," he explained, referring to his longhair work.

He plans to lay off a couple of weeks after the first of the year, and then may do a concert tour.

"But I vacillate so much," he admitted, "that it's foolish to say now what I'll do next year."

### Old Stuff, Too

The band's book will contain both old Shaw standards and new material. Stuff from the old *Begin the Beguine* period, when Artie first hit the top, was written for instrumentation similar to that which he will carry with him now, and will be played from the old arrangements. Material from the *Frenesi* period, when he was using strings, will be rescored when it lends itself to rescoring.

The new material will not be called bop. His managers want it referred to as "new music," a tag which Artie was using some 12 years ago when he was billed as "Art Shaw and His New Music." His current billing, incidentally, is "The Artistry of Artie Shaw and his Orchestra." Artie denies that any bop phrases will appear in his new material.

"I don't like bop phrases," he said. "If somebody else is doing it, why should I?"

His coming tour is the first time that Artie has gone on the road with a band in years.

### 'I've Been Gone'

"I've been away long enough for a whole new crop of musicians to come up," he said. "I'll be interested to see what happens."

The band, a 17-piece outfit, had not been entirely set at presstime. Those definitely in the crew are: trumpets—Don Palladino and Dale Pearce; trombones—Chauncey Welsh, Freddie Zito, Porky Cohen, and Ange Callea; saxes—Tony Ragusa and Frankie Socolow, altos; Al Cohn and Joe Lagano, tenors; Danny Banks, baritone; rhythm—Dick Niveson, bass, and

## Kenny Clarke's Brother Killed

San Francisco—Frank J. Clarke, 34, bass player with Jack McVea and brother of Kenny Clarke, was shot and killed Aug. 9 as he stood on the porch of a Sacramento rooming house.

Sam Chambray, 28, a Los Angeles postal clerk was arrested for the murder. His sister, Augustine, who owned the rooming house, and Clarke got into an argument over hot water facilities. She called Chambray about it and he flew in from L.A.

According to McVea, who was standing on the porch with Clarke, "there was no argument between Clarke and Chambray. Chambray told Frank to take his hands out of his pockets, and when he did so, pulled out his gun and fired."

Clarke was killed instantly. Wyatt (Bull) Ruther has replaced Clarke in the band.

Jimmy Raney, guitar. Vic Ford, trumpet, and Gene DiNovi, piano, still were tentative at presstime. A fourth trumpet and a drummer still were to be selected.

Vocalist will be Pat Lockwood, whom Artie terms "the first girl I've heard that I wanted." Arrangements are principally by Johnny Mandel, Ange Callea, and Al Cohn, with a few contributed by Gene Roland and John LaPorta.

### Itinerary Set

Dates set so far are: Sept. 14, Symphony hall, Boston; 15, Providence, place unsettled; 16-18, State theater, Hartford; 21-24, one-niters in Canada, towns not definite; Oct. 1, Pla-Mor ballroom, Kansas City, Mo.; 4, Arkota ballroom, Sioux Falls, S. D.; 5, Tomba ballroom, Sioux City, Ia.; 6, Armar ballroom, Marion, Ia.; 8, Frog Hop ballroom, St. Joseph, Mo.; 9, Tromar ballroom, Des Moines.

Oct. 12, Kato ballroom, Mankato, Minn.; 15, State university, Iowa City, Ia.; 16, Eagles' ballroom, Milwaukee; 18, Nightingale ballroom, Kaukauna, Wis.; 21-22, Purdue university, Purdue, Ind.; 23, Inglaterra ballroom, Peoria, Ill.; 29, University of Minnesota, Minneapolis; 30, Electric Park, Waterloo, Ia.; Nov. 5, I.M.A. auditorium, Flint, Mich.

## No Big Band Or Bop Tag For Ventura

New York—Following his run at Bop City, which ended Aug. 24, Charlie Ventura is taking a vacation until Sept. 15, when he reopens at the Club Bali in Washington, D. C. Despite talk that he might come to a group will stay at its usual size, although there may be some personnel changes by then.

Singer Beverly Brooks left the band in the middle of the Bop City date and probably won't be back. She originally joined the group, replacing Jackie Cain, only two weeks after she had a child, which died. By the time Ventura reached New York, she was on the verge of a nervous breakdown. Her doctors advised her to take a rest for at least six months.

### Wayne Also Leaves

Max Wayne, bass, also left the combo in New York when his father died. He was replaced by Red Mitchell.

One new face Charlie will unveil in Washington will be Jimmy Vanni, a singer from Jersey City. Charlie is particularly high on Vanni and has already cut one record, *Honey*, with him. Vanni will do ballads and Ventura wants to try some unison voice and horn experiments in a slow vein with him.

Charlie's current layoff is his first break in 156 weeks. He had planned to play only weekends during August, but the Bop City booking killed that idea. If it can

still be arranged, he wants to play only two or three days a week for a while because he has a lot of new material which he wants to rehearse, but which he hasn't had time to get to.

As for the big band talk, Charlie says it isn't in the cards right now. For some theater dates which are being lined up, he may augment the band, but the extra men would just be fill-ins to play the show, with the current group doing most of the playing.

"I'd like to try a big band," Charlie said, "but with conditions in the business the way they are now I wouldn't want to risk it. If I had six months advance work for a big band lined up, I'd do it, but not otherwise."

Currently Charlie's trying to get away from being tabbed as a bop band.

### No Connections

"I don't like to be connected with the word bop," he said. "I never was for it. The word became such a center of controversy. Victor insisted on that tag, 'Bop for the People,' because they wanted to get on the bop wagon. But I was against it. I wanted to call it 'Music of '49' and, next year, 'Music of '50' and so on. I just want to experiment and be up to date."

The "Bop for the People" tag has been dropped but the idea lingers on.

### Scares Dancers

"We play a lot of dance music on one-niters," Charlie said, "and we've found that bop scares the dancers. They figure they can't dance to it and at first they just listen. Then when they find that we're really playing dance music, they start to dance. I try to adapt the band to the spot where we're playing. We can't afford to play just one type of music. You can't live on musicians alone."

"Getting tied up with the word bop tears down the selling points of the band. You can't jam things down people's throats." —*will*

## Studio Arranger Drowns Canoeing

New York—Frank J. Guilfoyle, radio and television arranger, drowned Aug. 10 while canoeing on Truesdale lake, near his summer home at Lewisboro, N. Y. He was 52.

Guilfoyle wrote arrangements for Milton Berle's TV show, the Robert Merrill show, the *Hit Parade*, Hildegarde, and the *54th Street Revue*. He was a graduate of the Boston Conservatory of Music. He is survived by his wife, two children, two brothers, two sisters, and his mother.

## Granz Halts Disc Use Of JATP Sides

New York—Norman Granz has been granted a temporary injunction against George Erlinger and the Disc record company which enjoins Disc from using either Granz' name or *Jazz at the Philharmonic* in conjunction with the production, distribution, or sale of records. Platters in question are JATP albums volumes 2, 3, 4, and 5.

Erlinger, who founded Disc in 1947 with Moe Asch, took over the company from Asch in 1948. Granz claims the JATP platters released on the Disc label were made under a deal with Asch personally and he refuses to honor the transfer of rights to these masters to Erlinger. Granz charges that since Asch left Disc in 1948, Erlinger has been producing JATP albums in violation of his, Granz', rights. Granz says he is legal owner of the masters, wants them delivered to him, and wants an accounting from Erlinger and a permanent injunction against further production.

Granz has a \$100,000 damage suit pending against Erlinger and Disc. The temporary injunction was granted pending trial of the suit. If he recovers the masters, Granz will probably turn them over to Mercury records, with which he now has a contract.

## Auld's Tin Pan Alley Blooms With Modern Music



New York—Opening night at Georgie Auld's Tin Pan Alley club, in the Markwell hotel here, seemed to be getting off to a roisterous start when this photo was taken. Herb Wasserman is the drummer; Dante Martucci, bass, and Barbara Carroll, piano. The

audience too, is of interest to *Beat* readers. At the table, yakking, are Mrs. Sid Torin, wife of disc jockey-impresario Symphony Sid; Monte Kay, who opens his own club on Broadway this month; operator Auld, and flack Virginia Wicks.

## Bothwell Bird



New York—Jann Stevens has a sort of birdlike look, so it's no wonder to find that she's featured chirp with Johnny Bothwell's new band. Bothwell's unit is reportedly stopping bopping when it opens in New York in mid-September. Johnny has spent most of the summer with his own combo at the Paramount club in Albany, Ga.



# Listing Top Drummers? Include Fred Gruber

## CHICAGO BAND BRIEFS

### No, Them Ain't Hillbillies, It's Les Paul 'N Company

By PAT HARRIS

Chicago—There were times, during the night Les Paul's trio and Georg Brunis' band opened at the Blue Note, when anyone walking in the door could only gape and wonder, "is this the right place?" Les Paul has long been known for his formidable technique on the guitar.

Many Chicagoans, however, have forgotten that he is also a superlative showman.

But it's not the type of showmanship the Note is accustomed to. Paul and his group looked like a contingent from the WFL barn dance, and their relaxed friendliness, like a breath of fresh country air, put the at first unnerved audience at ease, then entranced them.

#### Neat Looking

With Les are Mary Ford, a petite, red-haired, demure looking girl who sings and plays rhythm guitar, and Warren Downie, formerly Hal Otis' guitar player, now playing bass. On stand uniform opening night consisted of blue work shirts, open at the throat, for Paul and Downie, and a plain black dress for Mary. Les' socks were of bright, multicolored plaid, clearly visible when he kicked off his shoes while playing hillbilly numbers.

Don't get the wrong idea. Mixed in with the fun was some fine music. *How High the Moon* and *Lover* were not neglected, nor tunes such as *Out of Nowhere* and *Blue Skies*. There were no set arrangements on the things they played. Paul says he prefers doing each tune differently each time. One song segues into another, and Les thinks nothing of stopping in the middle to say hello to a friend or to joke about what he and his group are doing.

#### Not Like Slim

Unlike Slim Gaillard's similar-sounding actions, Paul's unit gives the impression of constant musicianship, fast paced, yet with the ease mentioned before.

This is only the third nightclub Paul has ever worked in. He was on various radio stations here for more than a decade, leaving in 1942 to go west with Ben Bernie. In the early '30s he was known as Rhubarb Red, and played mountain music on WLS. But he hasn't seriously played that type of music since.

"If someone in the first row asks for *Blood and Whisky* on the

Highway, we'll play it," Paul says. "We'll butcher four bars of it and tell him that's all we know, then ask him if he'd like to hear *Lover*." By this time, the character in the front row is so pleased he agrees, and probably thinks *Lover* is great. Which it is.

Les says he's never been quite so happy before. By the end of his two weeks at the Note it seemed probable that many of the persons who went down to hear him would say likewise.

#### Not Georg

About Georg Brunis band, which alternated with Paul at the Note the same thing unfortunately cannot be said. Dixie trombonist Brunis didn't like the men he had picked out to open with him (the Sky Club unit went back east) and was not above saying so on the stand. In such a situation it would be unfair to say anything about how the individual musicians sounded. Brunis had Emery Granger on trumpet; Paul Jones, clarinet; Art Gronwall, piano; Earl Murphy, bass, and Freddie Flynn, drums.

Woody Herman was scheduled to open at the Note Sept. 5 for two weeks, to be followed by the Trenier Twins and probably Raymond Scott. Then Duke Ellington for three weeks early in October.

The persons responsible for booking bands into the loop Preview finally got around to hearing their off-night unit. And they flipped. So at present, Joe Petroselli, Reid Baker, and Skeets McWilliams could look forward to working six nights a week, for a change, in the loop spot.

#### Maybe Donegan

The northside Argyle reopened again last month, with new owner Jimmy Gannon bringing in the Three Loose Screws, a comedy unit, and an organist. It's possible that Dorothy Donegan, opening soon at the Flame in Detroit, will go in later.

Tune Toppers on their way back to Chicago after a date in Alaska. Four Steps of Jive at the Ranch; Dave Bold at the Vanity Fair, and Johnny Betts playing piano at the Taboo, which still has the Characters. Barrett Deems playing recently at the Crown Propeller, and word is that Red Coty is back in the music business again.

Three Brown Buddies moved to the Silver Cloud, while the Larry, Joe, and Lorry trio replaced the Vedral quintet at the Rosebowl. Tony Smith follows Tiny Davis at the Blue Heaven Sept. 12, while Freddie Holmes' band and Little Miss Sharecropper appearing week-ends at the Blue Dahlia. Rudy Kerpays playing solo at the North Star inn on Division street.

#### Three Years

Floyd Smith rounding out three years at the DuSable lounge, while Claude McLin's combo still is at the Morocco and Bill Pinkett at Jimmy's Palm Gardens, all on the southside.

Apologies to Floyd O'Brien, trombonist with Miff Mole, whose name was mixed up with pianist Floyd Bean's in a recent issue. Miff's band at the Bee Hive, will probably add a trumpet player as soon as school starts again at the nearby University of Chicago.

#### Same Trouble

Sorry, for their sake, that we're not alone in believing that what John Wilson said about the Adrian



Freddie Gruber

### Sidemen Switches

Following changes were made by Dizzy Gillespie: Don Slaughter, trumpet, for Bennie Harris; Harnin Mageed, trombone, for Andy Duryea; Rudy Williams, baritone, for Joe Gayles, and Jesse Powell, tenor, for Bill Evans.

Changes made by Gene Krupa: Harvey Cousin, alto, for Kenny Pinson; John Lucack, tenor, for Carl Friend; Park Hill, guitar, for Ralph Blaxe; Al Townsend, trombone, for Herb Randel, and Jimmy Markle, trumpet, for John Bello. Cliff Hills, bass, replaced Al Hamm with Tex Beneke. . . Don McLean, drums, in for Roger Erickson with Hal McIntyre.

### Batch Of Dates Set For Herman

Chicago—A string of 16 one-nights in the midwest was planned for Woody Herman, to follow the two weeks the band is sitting out at the Blue Note here. On Sept. 20 they play the Prom ballroom, St. Paul; 21, Terp, Austin, Minn.; 22, Surf, Clear Lake, Ia.; 23, Turnpike, Lincoln, Neb.; 24, Frog Hop, St. Joseph, Mo.; 25, Tomba, Sioux City, Ia.; 26, Legion pavilion, Breckenridge, Minn.; 27, Arkota, Sioux Falls, S. D.; 28, Tromar, Des Moines; 29, Armar, Marion, Ia.; 30, State college, Normal, Ill.

Herman continues in October, playing Oct. 1 at White City park, Herrin, Ill.; 5, Rialto theater, Joliet, Ill.; 6, Palace theater, South Bend, Ind.; 7, Pavilion, Fruitport, Mich.; 8, 9, Flint, Mich. Herman is tentatively set to open Oct. 27 for three weeks at Bop City, New York.

### Yippee-I-Ay

Hollywood—Vaughn Monroe dropped off the *Camel Caravan* show with the broadcast of Aug. 20 for a five-week hiatus, during which he will be at Republic studios making his debut as rhythm rustler in *Singing Guns*. The Monroe band will not work in the movie.

Rollini group (*Capsule Comments*, Aug. 26) applies equally to the Trio Clox combo. Comedy, when your heart's not in it, is probably the most painful thing a musician can do, both for himself and discerning listeners. All right, so most listeners don't discern worth a darn, and a musician has to eat just like anyone else. But to take a good, musical, group and deliberately abandon music for clowning still is something we can't defend.

Frankie Masters' band held over at the Stevens hotel's Boulevard room for the fifth time. Masters will be there until January, at least, piling up the longest run any band has ever had there—15 months.

Chicago—It's tough, when you're just 16 and want to run with the pack, to have to go it alone. Even tougher when what you want to do more than anything else in the world makes it necessary for you to leave home to get a chance.

That's part of Freddie Gruber's story. It's the story of a chair-seat drummer, a backstage pest, a hungry kid who had no place to sleep and no decent clothes, and who was constantly getting into everyone's hair.

The tale is that there's even a "hate Freddie Gruber" club organized in New York, of those who couldn't take the time to hear what sounds he would extract from those chairs, and who didn't like a smart kid standing around watching them like a cynical and unfed puppy.

#### First Real Job

Freddie is the drummer who has been working with Buddy De-Franco recently. He's using his first real set of drums, which some chick bought him, and for the first time really getting a chance to play with other musicians. "He'll be the greatest," Buddy says, "when he gets a little more experience playing with a group."

The only other band he's ever played with was Ben Ventura's short-lived venture early this year.

Freddie, who is 19, was left with only his drumsticks when a family fracas finished his drum set about five years ago. It was shortly after that that he started his nomadic existence in Manhattan, forsaking the troubled teepee in the Bronx.

#### Amazing Technique

But what he did with his drumsticks and assorted chairs gave Gruber a technique and facility that is amazing. His ability to play multiple rhythms, his constant playing behind the band, and what seemed like impeccable taste in his choice of what to play, mark him as a musician to watch closely.

The encouragement he's had up to now has been slight. Barry Ulanov mentioned him in an editorial about two years ago; Henry Adler, whose tutelage he left when his money ran out, called him back and volunteered instruction anyway, and one or two name drummers have listened and been kind enough through with hints and miscellaneous equipment, sandwiches, and carfare.

#### A Daily Wonder

Gruber, a small, stocky, bright-eyed boy who looks vaguely like Buddy Stewart (maybe it's the crew cut) and a bit like Mel Torme (might be the same air of satisfaction), knows he's got a way to go before he will be an honest-to-

### Begin Judging 'Word' Contest

Chicago—As this issue of *Down Beat* went to press, entries to "What's the Word" were continuing to pour in with each mail delivery, and a staff of clerks already was busy sorting and listing the entries.

Early in September, all of them were ready for the judges, Stan Kenton, S. I. Hayakawa, Marshall Stearns and John Lucas, to begin their task of selecting the 26 most acceptable words submitted. These will be rated in order of excellence and the distribution of the 26 cash and merchandise prizes to the winners will be started.

Watch each forthcoming issue of *Down Beat* for further news about the contest.

### Enlarge Welk Show

New York — Lawrence Welk's weekly ABC radio show for High Life beer has been renewed for another 13 weeks. New segment will have a flossier format than previously, with movie names spotted as guests each week. Not for the show has been boosted from \$2,500 to \$10,000. Show currently is aired from Los Angeles, where Welk is playing the Paladium.

### Eddie South Sick

Chicago—Violinist Eddie South was admitted to the Municipal Tuberculosis sanitarium here last month. South and his wife, in Rochester, Minn., where Eddie was playing a date, went through the clinic there for a routine checkup. Doctors forbade him to finish the engagement, sent him home to Chicago that day.

goodness professional drummer. The mere idea of working with other musicians is still a daily wonder to him, after the years of being ignored and told, not politely, to get lost.

But it shouldn't be long before, in any list of modern drummers, you'll be able to find Freddie's name. And it won't be very far from the top.

—pat

### Touch Of Home



Omaha—All the Latin chicks aren't in Brooklyn, as transplanted Cuban Desi Arnaz discovered recently in this Nebraska town. Singer-dancer Louise Mangiameli was on hand to welcome Desi when he played the Orpheum theater on his recent tour.

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# Now On The Air

Down Beat is printing, as they become available, personnel of bands in studio orks on various radio and TV shows for the coming season. The following shows all are produced in and emanate from Hollywood.

**MY FRIEND IRMA** (Mondays, CBS, 7 to 7:30 p.m., PST). Lud Gluskin conductor; Marlin Skiles, arranger; Dave Klein, orchestra manager. Reeds—Ben Kanter, Bud Smith, Harold Lawson, Fred Dornbach, and Herman Berardinelli; trumpets—Lennie Mach and Eddie Ehler; trombones—Jimmy Skiles and Joe Yuki; rhythm—Ormond Downes, drums; Jack Ryan, bass, and Vic Piemonte, piano. (From Hollywood.)

**THE RAILROAD HOUR** (Mondays, ABC, 8 to 8:30 p.m., PST). John Rarig, conductor; Rarig and Jimmy Rayfield, arrangers; Wally Marks, orchestra manager. Violins—Sam Freed, Gerald Vinci, Stan Spiegelman; viola—Dave Sterkin; cello—Paul Bergstrom; reeds—Lyal Bowen, Rudy Cange, Alex Gershunoff, and Larry Binyon; trumpets—Cecil Read, Andy Secrest, and John Silva; trombone—

Joe Howard; rhythm—Jean Plummer, piano; Roland Dragon, bass, and John Cyr, drums. (From Hollywood.)

**JACK SMITH SHOW** (Cbs, Mon. through Fri., 8:15 to 8:30 p.m., PST), with Margaret Whiting Mon. and Fri. Dinah Shore, Tue., Wed., and Thur. Frank De Vol, conductor and arranger; Lou Wood, orchestra manager. Trumpets—Dale McMickle, Charles Paralo, and Ray Linn; trombones—Tommy Pederson and Tex Satterwhite; saxes—Skeets Herfurt and Julius Kinsler, altos; Ted Romersa, tenor; Jerry Kasper, baritone; rhythm—Arnold Ross, piano; Harry Babasin, bass; Barney Kessel, guitar; Milt Holland, drums, and Cheryl Scott, harp. (From Hollywood.)

**CURT MASSEY TIME**, with

## Hampton Circus Adds Useful Duo



San Francisco—The Hamp and two of the newest members of his road company. Shown with versatile leader Lionel are singing guitarist Jackie Paris, who used to have his own trio, and tenorist Eddie Shu, who also plays bop harmonica and triples as a ventriloquist.

Martha Tilton. (CBS, Mon. through Fri., 4 to 4:15 p.m., PST). Country Washburne, leader and arranger. Jack Mayhew, clarinet; Frank Leithner, piano; Perry Botkin, guitar; Frank Flynn, drums, and Country Washburne, bass. (From Hollywood.)

New York — Jazzophile Bob Thiele, president of Signature and Hi-Tone records, has started a new label, Shelton, for jazz, rhythm, and blues material to be reissued from the old Signature catalog. Matters will sell for 79 cents.

## STRICTLY AD LIB

by THE SQUARE

A telegram from Kid Ory states that he is playing to a full house every night in Los Angeles and that he has no intention of retiring. . . . Barney Briskin, maestro at the Shoreham in Washington, D. C., wrote a guest column for a daily recently and devoted the entire pillar to critical analysis and unstinted praise of the musicianship of President Harry Truman.

Poll of 1,700 Apache Indians at 20th Century-Fox location as to their preference in films to be shown them nightly after work indicated a strong majority for Betty Grable musicals, "with plenty of be-bop music". . . . Buddy Rich was due in New York this month to organize a new big band for himself. . . . Lillian Lane has left the Town Criers, vocal group, to do a single. . . . Trudy Richards, canary, and Eddie Safranski, bass, both left Barnett.

Dotty Dale, who became Mrs. Mort Ruby in Philadelphia last January, expects the stork early in October. Mort is road manager for Nat Cole. . . . The Charlie Panclly, he is trumpet with Vincent Lopez, hope it'll be a boy. . . . Peggy Martin has joined Hal McIntyre as chirp. . . . Artie Shaw bought a 200-acre dairy farm in Dutchess county, N. Y.

Frankie Laine signed for an additional five years with Gabbe, Lutz, and Heller, though his original pact has two years to go. . . . Frankie Carle gave his band a vacation this month. . . . Sammy Kaye pulled 4,500 in Ephrata, Pa., last month, breaking the Mills brothers previous high of 3,900 for the spot. . . . Roy Hammerslag and his wife (he's the former tenor with Charlie Spivak, Dick Stabile, and Teddy Powell, now selling insurance) have dated the stork.

Buddy DeFranco sextet currently has Harvey Leonard, piano; Jimmy Raney, guitar; Teddy Cohen, vibes; Freddie Gruber, drums, and Bob Carter, bass. . . . Jose Curbelo returns this month for his third season at the China Doll in Manhattan. . . . Thelma Carpenter has been screen tested by 20th Century for a role in *No Way Out*. . . . Tommy Reo, trombone in the WINS studio band (NYC), recovered from an attack of virus pneumonia and went right back to the hospital for a kidney operation.

Charlie Barnett has hired Barney Kessel on guitar. . . . After 3½ years at the Versailles in New York, Bob Grant moves his crew to the Plaza hotel Sept. 24. . . . Billy Eckstine will play Loew theaters in Syracuse, Rochester, and Buffalo, opening Sept. 30, Oct. 7 and Oct. 14 respectively. . . . Pearl Bailey is doing a four-week tour of Great Britain.

Your next copy of *Down Beat* will be the issue of Oct. 7 on the newsstands Sept. 23.

## SCHILLINGER HOUSE

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# 'Mares Led Inspiring Crew'

By GEORGE HOEFER

Chicago—A glowing spirit of Dixieland music was extinguished with the death of the New Orleans cornetist, Paul Mares, on Aug. 18. Without Paul's driving cornet and his unparalleled enthusiasm, the real New Orleans Dixieland is going

to be a less happy music to many people. The week before he died in his Chicago home he expressed the wish to be buried on Monday—because that was the musician's day off and they could attend the funeral.

Music and musicians have been foremost in his mind ever since he left the marines after World War I and came to Chicago. In 1920 he organized a band in the Windy city that was destined to become one of the most influential orchestras in jazz history. This band, the New Orleans Rhythm Kings,



Mares

served as an inspiration to a list of musicians too long to include here.

## Just a Few

Let it suffice to mention Benny Goodman, the late Bix Beiderbecke, and Ben Pollack as just a few of the names that constantly frequented the old Friar's Inn to hear and sometimes sit in with the N.O.R.K.

Mares was born at the turn of the century in New Orleans. His parents were well to do business people dealing in muskrat pelts. At 16 he was playing horn on Saturday nights at a resort on Lake Pontchartrain with the late Leon Rappolo (then a 14-year-old clarinetist), Georg Brunis, a banjo, and drums.

Ragbaby Stevens sent down for Paul to come to Chicago in 1919 to work at the Camel Gardens.

As soon as the cornetist arrived in Chicago he sent for Brunis. After a short stint at Bert Kelly's Stables, with the Kelly banjo ruining the New Orleans flavor, Paul and Georg left to join Dixon's band on the liner Capitol.

## Reunion in Davenport

When the boat reached Davenport, the New Orleanians were reunited with Rappolo and they all returned to the Windy city where Paul was given the opportunity to line up a band for the Friar's Inn. Besides Paul, Rap, and Georg they had Elmer Schoebel, piano; Jack Pettis, saxophone; Louis Black, banjo; Steve Brown, bass, and Frank Snyder, drums. The unit

was called the Friar's Society orchestra until they dropped the bogus leadership of Husk O'Hare on their second record date.

Husk had been instrumental in getting them their first wax session at Gennett but had never played with the group, much less directed them. The boys were perturbed when the labels on their records stated they were under the baton of O'Hare.

So Gennett was informed that the name of the band was New Orleans Rhythm Kings during their second weekend visit to the waxworks.

## Plenty of Offers

The band attained considerable fame during their run at Friar's. Several offers, with better salary attached, came, but they turned them down to stick together for the fun and excitement that prevailed every night at the Inn.

Rehearsals were held right on the job and the crowd never realized the difference. Paul used to relate with glee the story of how they would put oil of mustard on each other's chairs, and when Jack Pettis fell asleep during the floor show, would wake him up by holding the oil of mustard to his nose.

Elmer Schoebel was the only man in the band who could read music so he made the arrangements. The band introduced many famous numbers, including Schoebel's famous composition, *Nobody's Sweetheart*. Mares helped work out several N.O.R.K. tunes, including, *Farewell Blues*, *Milenberg Joys*, *Golden Leaf Strut*, and *Everybody Loves Somebody Blues*.

## Go Classical

The Chicago days of N.O.R.K. finally came to an end when the boss began to insist they learn to read so they could perform the *Meditation* from *Thais*. Rappolo and Mares went to New York and played with Al Siegal at Mills Caprice in Greenwich Village. Following this engagement, Paul quit playing and returned to New Orleans to join his family in the muskrat fur enterprise.

Music was too important a part of his life for him to ever give up playing all together, however. Shortly after his return to the Crescent city he got a band together for local engagements and some Victor and Okeh record dates.

When depression hit the Mares' fur business, Paul returned to Chi-

cago. He was heard sitting in with small groups here and there. In 1933, Boyce Brown first met Paul when the latter wandered into the Fort Tavern on Argyle street with his cornet.

## Made It Click

Says Boyce, "Paul had the faculty to make a few notes say more than most musicians can say in a thousand. To me, each time Paul used one of his stock phrases it sounded new. His hot, spicy riffs were bound to make any group he played with click. He could play wonderful blues and his version of *Trees* with a hat over the bell of his horn was beautiful."

Brown went on to relate that his happiest days in the music business were spent in 1934 with Mares and his Friar's Society orchestra at Harry Hepp's New York bar in Chicago. The horseplay and relaxed manner of working so prevalent at the Friar's continued on this job. The band was stationed on a balcony where their feet were not visible to the customers. Toward the middle of the evening Paul would go out for "some stuff."

When he returned, each member of the band had a pint of juice at his feet. Paul would then turn to the band and say, "All right, you so and so's, what shall we play?"

## Between Ribs, Sessions

After the New York bar engagement, Paul was destined to spend the next decade playing in jam sessions when he could get away from his Chicago restaurant business. Many noted sessions were held in the P&M Barbecue on Monday nights. The members of the Crosby band, Jimmy Dorsey, Jack Teagarden, and many others made Paul's place a headquarters on Chicago's near north side. When the boys brought their horns in with them, Paul would pull out his

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## Loma Cooper Takes Another

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cornet, and the sound of his driving New Orleans horn would warm all hearts within range.

Paul's farewell appearance was made with his own Dixieland band at Tin Pan Alley a year ago.

## London Leases 'Jealous Heart'

New York—Al Morgan's sleeper hit, *Jealous Heart*, on Universal records, has been taken over by London records. London leased the platter, along with several others, from Universal and signed Morgan to a two-year pact.

The larger record companies, fairly slow in the past in picking up on sleeper hits put out by small labels, are showing more ability to cope with *Jealous Heart*. Victor has a Bill Lawrence etching of it coming up and Decca is releasing a version by Jack Owens, along with a reissue of one made in 1944 by Jennie Lou Carson. Miss Carson wrote the tune then but nothing happened until the Morgan waxing came along.

## Paul Mares Discography

FRIAR'S SOCIETY ORCHESTRA		September, 1920
Gennett 4966	Oriental/Farewell Blues	
Gennett 4967	Discontented Blues/Hughes Call Blues	
Gennett 4968	Panama/Tiger Rag	
Gennett 5009	Eccentric	
NEW ORLEANS RHYTHM KINGS		March, 1921
Gennett 5102	Wolverine Blues/Weary Blues	
Gennett 5104	Sweet Lovin' Man/Maple Leaf Rag	
Gennett 5105	Tin Roof Blues/That's A Plenty	
Gennett 5106	Shimmeshawabble/Da Da Strain	
NEW ORLEANS RHYTHM KINGS		1921
Gennett 5217	Marguerite/Milenberg Joys	
Gennett 5219	Sobbin' Blues/Angry	
Gennett 5220	Clarinet Marmalade/Mr. Jelly Lord	
Gennett 5221	London Blues/Mad	
NEW ORLEANS RHYTHM KINGS		1921
Vi. 19645, Eb. 10956	Everybody Loves Somebody/She's Crying for Me	
Okeh 40327	She's Crying for Me Blues/Golden Leaf Strut	
Okeh 40422	I Never Knew What a Gd Could Do/Baby	
PAUL MARES FRIAR'S SOCIETY ORCHESTRA		January, 1921
Ok 41574, Col. 35880	Nagasaki/Maple Leaf Rag	
Ok 41575, Col. 35686	Reincarnation/Land of Dreams	



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## Click Feeds Philly Steady Name Diet

Philadelphia—Nicky Blair, now operating the Click, living up to his promise to give the town a steady diet of top bands and vocalists. August had a formidable array in Louis Armstrong, Peggy Lee, Carmen Cavallaro, and Duke Ellington, following up this month with Freddy Martin first-timing it on Labor day and Tommy Dorsey on Sept. 19.

Beryl Booker, once pianist with the Siam Stewart trio, has built up a threesome of her own at the Crystal bar here, with bassist Al Moore and guitarist Grammy Johnson... Leo Zollo back on the stand of the Wagner ballroom... Jay Jerome, at the Hotel Warwick, to make his disc bow on Signature.

## Pearl, Page Pair Up

New York—Pearl Bailey and Hot Lips Page are being offered as a package for one-niters by Joe Glaser's Associated Booking. Teaming resulted from the success of the duo's work on *The Hucklebuck* on Harmony label.

# Garber Rips Inaccurate Dexter Story

Portland, Ore.—According to Capitol's Jan Garber, Capitol's Dave Dexter slipped rather badly this time; batting a nice, clean zero as far as reportorial accuracy is concerned. Jan was referring, in quite certain terms, to Dex's editorial

in the August *Capitol News*—the tear jerker which bemoaned the loss of William Wrigley Jr., which categorized Catalina as a floating junkpile, and which inferred Garber's stay at the island's famed Casino was cut very short due to crummy surroundings, bad biz, or something of the sort.

Jan, who was astonished and hurt on reading Dave's scathing article (which was written while Jan was playing Catalina), condemns its author as "a guy who hates my music and always has hated it. He loves himself, period." Further, the irate maestro refuted Dex's statement that Bob Crosby's band had received \$7,500 weekly at the Casino 10 years ago.

### Wrong on Figs

Said Jan, "The most money paid any band working summers at the spot was \$5,500 a week, to the late Ben Bernie, in 1935. My band played there, eight-week stands in 1934, '35, '36, and '37, for \$3,750, the second highest figure paid. Crosby's gang got \$3,000 a week one year, \$3,250 the following year, for three-week stints.

"About Dave's insinuation that we didn't draw this summer at Catalina, and that everyone was shopping for a lower-priced band while we were there... nuts. We were booked 10 weeks and stayed 11. When we boarded the plane at 7 a.m. the day after we closed everyone wanted us to stay on.

### One of Biggest

"While there we did a \$5,000 week from admissions alone. That was one of the Casino's biggest weeks. It was even more a record because there is no bar take to up the weekly gross. The Casino has no liquor. Also, though the previous admission figure had been between 25 and 40 cents, during our stay the sum was jumped to \$1.20 a head—quite a difference.

"And, there wasn't a shred of advertising in either L. A. or on the island prior to the day we opened. We closed the Biltmore hotel May 25, opened May 27 at Catalina, and nobody, but nobody, knew we were there.

"Malcolm Renton, vice president of Catalina, asked me to return next year for a prolonged stay, possibly to open the spot. This year he planned on a 20 per cent drop in business, yet the drop has been only about 9 per cent."

### Tried to Recall

Evidently Capitol execs foresaw Garber's indignation and the possible wrath of others in the trade, for, according to an official Capitol source, Bob Stabler, assistant national sales manager, instructed Cap branchmen to "destroy all copies of the August issue and report to me by wire when they have been destroyed." However, most copies had been distributed to dealers and were beyond recall.

Garber, who was approached by Renton to manage the Casino next year, also commented at length on the remainder of Dexter's charges concerning the inept management of Wrigley enterprises in general, ball teams and Catalina specifically.

Jan explained how a welter of bad management, impending deaths, and inheritance taxes, etc., complicated the Wrigley holdings to a point where investment in modernization is currently out of the question.

—Ted Hallock

## Lee Shows His Singers Three



Kansas City—Lee Williams' recently organized band carries three singers, shown with their boss above. From left to right are Williams, Pat Farrell, Ronnie Bartley, and Little John Beecher. Unit is now at the Pla-Mor ballroom here.

## Como To Hollywood To Tape Air Shows

Hollywood—The Perry Como Chesterfield show moved to Hollywood the latter part of August for the taping of eight programs. Orchestra manager Dave Klein was lining up musicians at this writing for conductor Mitchell Ayres.

## Thomas At Apollo

New York—Joe Thomas, former Lunceford tenor star, whose combo has been working in New Jersey for several months, played a week at the Apollo theater starting Sept. 2. Crew has Johnny Grimes, trumpet; Dick Harris, trombone; Thomas, tenor; Joe Marshall, drums; George Duvivier, bass, and George Rhodes, piano.



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THE HOLLYWOOD BEAT

Europe Tour Or Jug For Wingy: Waits A Decision

By HAL HOLLY

Hollywood—Wingy Manone, the "clown prince of jazz" who, wittingly or unwittingly, has given the music business some of its best laughs, was waiting at presstime to learn whether he should pack his bags for a jaunt to Europe or set himself for a spell in a cell. Joe Glaser was hard at work recently on a deal to route the author of *Trumpet on the Wing* in the direction of Sweden and points south.

But when a couple of Hollywood vice squadders broke up a little party the Wing was having with two girl friends in a Hollywood apartment, plans were delayed.

Sounded Straight

Wingy's story of the evening, when he finally got to the stand with it, sounded pretty straight. He had met the gals during the evening when they dropped in the Royal room seeking employment as waitresses. The gals evidently prefer to juggle trays to that good old two-beat, for they had applied for employment earlier at Sardi's Monkey room, where Pete Daily holds forth. Wingy stated that at quitting time he offered to give the gals a lift home, that they stopped at one's apartment for a few drinks, talked about books and music.

Two of L.A.'s vice squad (you've heard of L.A.'s vice squad, no doubt) operatives watched the little gathering through the venetian blinds. One of them, now under suspension for "conduct unbecoming an officer" in another case, gave some startling testimony as to what went on at the little party.

Not Serious Here

The judge believed him, and Wingy and his companions were convicted of something illegal but not serious enough to be rated as anything worse than a misdemeanor, at least around here. Wingy may get probation—or he may get a short sojourn with all expenses paid by municipal authorities.

**DOTTED NOTES:** A movie trade mag that likes to spotlight rulings by the local musicians union that could be in violation of 'raft-Hartley, made much of the fact that when L.A.'s two pro football clubs (Rams and Dons) play here, each must employ a band of not less than 40 men at \$20 a man. A spokesman for the Rams, slightly irked, stated: "Our relations with

Los Angeles Band Briefs

Billy McDonald and 12-piece crew took over stand at Florentine Gardens, replacing Jimmy Crier.

Red Nichols and latter-day Five Pennies celebrated first anniversary at Vine street's Hangover club Aug. 22. George Thew sat in for Red during leader's recent jaunt to San Francisco.

Mary Kaye trio, recently at Bar of Music, off for date in Salt Lake City.

Kid Ory, still going strong at Beverly Cavern, denies rumors he is retiring due to ill health. Says: "Feeling fine. Have greatest band of my career. Wouldn't quit now for anything."

Tommy Dorsey's Casino Gardens cut schedule to Fridays and Saturdays only, with Labor day marking exit of Benny Strong ork.

Johany LaMonte combo into Gag club, Vine street spot operated by radio announcer Wen Niles; replaced Johany Freese ork.

Ray Hackett ork, from San Francisco, into Coconut Grove as backing for Dorothy Shay.

Frankie Carls, after relinquishing Palladium stand to Lawrence Welk, took off on vacation motor trip of four to six weeks with wife and daughter, singer Marjorie Hughes.

Roger Spiker, former Freddy Martin pianist now heading own unit at Mocambo, added violin to group.

Les Brown set for weekend stints at Horace Heidt's Trianon starting Sept. 30.

L. A. KEYSPOTS

Aragon—Ray Robbins  
Beverly Cavern—Kid Ory  
Beverly Hills hotel—Ted Fio Rino  
Biltmore bowl—Chuck Foster, Henry King

9/15  
Casbah—Mel Torme, Frank Woolley ork  
Charley Foy—Abbey Brown  
Club 47—Zutty Singleton  
Coconut Grove—Ray Hackett  
Dove Beat room—Joe Higgins  
Florentine Gardens—Billy McDonald  
Gag club—Johany LaMonte  
Hangover club—Red Nichols  
Larry Potter—D'Varga  
Melodee club—Nick Exposito  
Mocambo—Roger Spiker, Latinaires  
Monkey room—Pete Daily  
Palladium—Lawrence Welk  
Riverside Rancho—Tex Williams  
Royal room—Wingy Manone  
Zara's—Lefty Johnson

the union (AFM Local 47) are excellent." That—ah, er—shall we say "bar room?"—piano on Jo Stafford's *Ragtime Cowboy Joe* was supplied by Milt Raskin, with an assist from sound "experts," who put tacks in the felt on their hammers.

Wingy Explains



(Photo by Raymond Zaleski, Los Angeles Daily News)

Hollywood—One for the files is this historic shot of Professor Joseph (Wingy) Manone, instructing from his temporary headquarters in the Lincoln Heights jail here. Harangue was prompted by his injured feelings on being picked up in what the police called a vice raid, an incident *Beat* readers are following with interest.

Nature Boy Wanders

New York—King Cole and the trio, currently at the Thunderbird hotel, Las Vegas, Nev., move east when their booking there winds up Sept. 14. Sept. 15 to 18 they play the Club Carnival, Minneapolis; Oct. 6 to 12; Don Carlos Casino,

Winnipeg, Canada; 17 to 22, Copa club, Pittsburgh; and return to Bop City, New York, 27. They stay at Bop City until Nov. 16.

L. A. Orpheum To Use Vaudeville

Hollywood — "Big time vaudeville," as it was described by the management, was slated to return to Los Angeles Aug. 31 with re-lighting of the footlights at the Orpheum, downtown theater where vaude of the traditional type made its last stand years ago.

Rene Williams, who has been handling the baton for Ken Murray's *Blackouts* (moving to New York) was signed to head a 10-piece pit ork. Williams planned to go to New York with *Blackouts* but withdrew to take the Orpheum assignment.

Sugar Chile Busy

Las Vegas — Frank (Sugar Chile) Robinson just completed two weeks at the Last Frontier hotel here, not a bad booking for a not-yet-teenager. The young pianist takes his own vaude unit on a four-week tour of the Butterfield theaters in Michigan starting

Fired By Local 47, Protests Charges

Hollywood—The seething undercurrent of political unrest which has been growing constantly among the 14,500 members of the AFM's Local 47 since the end of the war, bubbled a bit recently as Marie McEdward, for many years employed as an assistant in the local's business office, was fired for allegedly falsifying an entry in the official minutes.

The charge was brought before the board of directors by Maury Paul, whom Mrs. McEdward recently unsuccessfully opposed for the office of recording secretary. Paul was the administration candidate. Said Mrs. McEdward:

"I might have made an error, but I made no false entry. If I did, why did the board of directors approve those minutes the following week? I expected to be eased out of my job for opposing the administration's handpicked candidate—but I didn't expect to be kicked out without even a hearing."

Sept. 22. Towns troupe will hit are Saginaw, Flint, Jackson, Battle Creek, and Ann Arbor.

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## Bing Short Back, On Locust Cycle



Hollywood—Bing Crosby, as he appeared in one of the early Mack Sennett shorts incorporated in the new Eagle-Lion release, *Down Memory Lane*. The band is composed largely of musicians from Crosby's first radio show, which was directed by Lennie Hayton. Guitarist Eddie Lang is the third from the right in the back row, and actress Toby Wing is the blonde in the white dress. Movie was made 17 years ago.

New York—Eileen Wilson, former Les Brown singer, has been signed as a single by Decca. Her first release, with Gordon Jenkins backing, will be *Through a Long and Sleepless Night*, number she did for the sound track of the film, *Come to the Stable*.

## MOVIE MUSIC

# Crosby Shines In Reissue Of Mack Sennett Shorts

By CHARLES EMGE

Hollywood—Have you ever been in one of those controversies as to whether the Bing Crosby of today is as good locally as the Crosby of his leaner and hungrier days of 1932? That was right after Bing (as one of Paul Whiteman's "bushy boys") took what seemed like an absurd step at the time in quitting Whiteman to work at the Coconut Grove as subsidiary attraction to Gus Arnheim's band.

A while back we went on record to the effect Bing was better than ever. Now we're admitting we were wrong on that one.

We recently heard Bing in portions of some 1932 Mack Sennett shorts which have been combined to make a very entertaining short feature, *Down Memory Lane*. Despite his little tricks of the period (tricks which gave him his indi-

viduality at the time, but which he was smart enough to eliminate before they grew too tiresome) Bing's voice unquestionably had more vitality and less smugness than now, besides being about three full tones higher in pitch.

### Quite a Spell

But then that was almost 20 years and millions of gross earnings ago. And we still think he's apt to outlive, professionally, a dozen or so Sinatras, Comos, Eckstines, et al.

The instrumental music on these

old Sennett shorts was supplied by a group led by Lennie Hayton and made up largely of the same musicians who played Crosby's first commercial radio show. It's extraordinarily good, both as to style and quality, and makes us wonder whether these lush, pretentious arrangements which singers now demand aren't rather silly.

### Some Oldtimers

The band which recorded the music also is seen in a couple of shots. We recognized several old friends—and one famous musician of the period, now dead, whose name is part of the legend; one of the pioneers of what some still think of as the "golden era"—the days of Beiderbecke, Trumbauer, Mole, Venuti, and Schutt. It's hard to leave the guy's name out of that lineup, but just for fun we'll let you see if you can spot him in the picture, which was to be released early this month.

Music director Irving Friedman and Sol Kaplan (arranger-composer of the additional music) did a neat job on their part of the picture, considering the fact that it is really a sloppily cut and assembled hodge-podge that might have been much better. The clips are loosely strung together in an inconsequential manner as the story of a television producer (zany disc jockey Steve Allen) who finds himself showing the old Sennett films on a video program.

As a comedian, Allen hardly shapes up against such competition as that of W. C. Fields and those early Sennett clowns. He rates only a medal for trying.

**SOUND STAGE SIFTINGS:** Because pictures are usually re-edited after the sneak previews, they are scored for these preliminary showings with library soundtrack—with AFM sanction. MGM sneak-previewed *Battleground* with no underscoring except at the beginning and end. It went over so well it will be released in that form.

### Skelton a Songster?

Song writers Bert Kalmar and Harry Ruby are up for a biographical film at MGM, *Three Little Words*, in which they'll be portrayed by Fred Astaire and Red Skelton.

Concert pianist Norma Drury is coaching Lauren Bacall for the sequence in *Young Man with a Horn* in which Lauren, as Amy North, plays her one and only musical accomplishment. In the book it was Debussy's *Clair de Lune*. In the movie it will be a Chopin nocturne, recorded by Norma.

New York—Buck Clayton, former Basie trumpet, and Wally Bishop, drums, will leave for Paris Sept. 24 to join a band being put together by Hugues Panassie for a concert tour. First concert will be held in Paris Oct. 15. Band will then make a four-week tour of France, move into Switzerland for six weeks, and return to Paris for more concerts.

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## RAGTIME MARCHES ON

## NEW NUMBERS

**BLOCH**—A son, Alexander, to Mr. and Mrs. Sid Bloch, July 29 in New York. Dad plays tenor and teaches at the New School of Modern Music.

**HALLOCK**—A son, Christopher Mark (5 lbs., 4 oz.), to Mr. and Mrs. Ted Hallock, Aug. 9 in Portland, Ore. Dad is former Beat staffer in Chicago, now disc jockey and our correspondent from Portland.

**HEFTI**—A daughter, Margarita Christina (10 lbs., 8 oz.), to Mr. and Mrs. Neal Hefti in Boston. Dad plays trumpet and arranges for Harry James; mom is former Woody Herman singer Frances Wayne.

**LEVY**—A daughter, Pamela (5 lbs., 8 oz.), to Mr. and Mrs. John Levy, Aug. 4 in New York. Dad is bassist with George Shearing.

**MUSSE**—A daughter, Elaine Dee (6 lbs., 12 oz.), to Mr. and Mrs. Joe Musse, Aug. 13 in Chicago. Dad is with Associated Booking Corp. there.

**NEILL**—A son to Mr. and Mrs. Everett Neill, July 25 in Pittsburgh. Dad is KDKA producer and band leader.

**PALLAN**—A daughter to Mr. and Mrs. Art Pallan, Aug. 9 in Pittsburgh. Dad is WWSW disc jockey.

**TUMLER**—A daughter, Paula Annette, to Mr. and Mrs. Paul Tumler, June 28 in Gary, Ind. Dad is leader of the Paul T. trio at the Moose club there.

**WIGGINS**—A son, Ronald Richard (7 lbs., 6 oz.), to Mr. and Mrs. Eddie Wiggins, July 28 in Chicago. Dad is saxist and combo leader.

## TIED NOTES

**BEACH-WAGNER**—Frank Beach, trumpeter with Les Brown, and Jean Wagner, script girl on the Bob Hope show, Sept. 18 in Hollywood.

**BROOKS-CALIGARIO**—Jack Brooks, trombonist formerly with Don Lofton, and Agnes Caligario, Aug. 9 in Memphis.

**GOLD-REID**—Mervyn Gold, trombonist with Sammy Kaye, and Dottie Reid, singer, Sept. 8 in New York.

**HEEDNER-MENEL**—Walt Heedner, west coast recording director for RCA Victor, and Claire Menel, Aug. 14 in Lake Arrowhead, Calif.

**HILLIARD-DALYA**—Robert Hilliard, song writer, and Jacqueline Dalya, actress, Aug. 9 in Las Vegas.

**NAPOLEON-SANTORA**—Andy Napoleon, drummer with Billy Miles' trio, and Helen Santora, Aug. 2 in New York.

**RICHARDS-WAY**—Malcolm Richards, WCPD disc jockey, and Joan Way, Aug. 10 in Cincinnati.

**SILVER-HALL**—Chubby Silver, tenor and comedian with Sammy Kaye, and Louise Hall, Aug. 3 in New York.

## FINAL BAR

**EICHLER**—Harry Eichler, 78, trumpet player with Victor Herbert and John Philip Sousa and later a teacher, Aug. 10 in Philadelphia.

**HALL**—Ruth Julia Hall, 68, concert pianist and Emma Calve's accompanist for many years, Aug. 1 in New York.

**LITTLEHALES**—Lillian Littlehales, 75, cellist and author, July 31 in Mexico City.

**MARES**—Paul Mares, 49, cornetist with the Friar's Society and later proprietor of a Chicago restaurant, Aug. 18 in Chicago.

**MEYERS**—Joe Meyers, 35, trumpet player, Aug. 9 in Hollywood.

## LOST HARMONY

**ROBINSON**—Hubbell Robinson, Jr., CBS vice president, and Margaret Whiting, singer, Aug. 17 in Los Angeles.

## Dottie Reid Splices

New York—Dottie Reid, former Benny Goodman singer now doing a single, has finally accepted a man. Lucky groom is Sammy Kaye trombonist Mervyn Gold. The knot was tied Sept. 8 in New York. Dottie is currently singing at Burke's Manor hotel, Utica, N. Y.

## CHORDS AND DISCORDS

## Cheers For Charlie

San Diego

To the Editors:

Hats off to Charlie Barnet, who did a one-niter here Aug. 3 and knocked them out. Particular cheers for Maynard Ferguson, who plays Diz-type frantic trumpet and stands out in an all-star section which includes Ray Wetzel.

Barnet played to a poor house; one, because he picked Wednesday night, a dead one anywhere, and two, because Woody Herman played a concert date here the night before. In the opinion of many customers, including this one, he cut Woody's band on all counts, including variety, spirit, power, and freeness in the solos.

James Gavin

## Herbie Needs Discs

Oklahoma City

To the Editors:

I wish to congratulate you on your recent article on Herbie Fields' new group. It is gratifying to see that he is finally getting some good publicity for a change.

Herbie has undoubtedly been given poor support by Victor records, inasmuch as they have failed to release any of his recordings in quite some time. If his latest recordings ever hit the market he will certainly be one of the country's top combos.

W. Douglas

## Emulatin' Earle

Sapporo, Japan

To the Editors:

We agree wholeheartedly with Bill Baer when he stated in his recent letter in the *Beat* that this is a very opportune time for Earle Spencer to step into Kenton's shoes.

Recently we heard Spencer's *Spencerian Theory* and some of his others, and, though we consider ourselves semi-authorities on Stan and his music, could not distinguish the difference. We hope Earle's backers will take advantage of Kenton's retirement.

Donald G. Dumo, Eugene Alicki  
Bill Steelman, Tony Montanari

## Look Who Likes Us!

Muncie, Ind.

To the Editors:

Just a little fan letter to let you know I am hoping *Down Beat*

# Now, About These Flack, Artist Fights

Every now and then there is a terrific fracas, usually winding up in court, between a band leader or singer and some business manager, booking agent, or publicity man, over who is responsible for the flow of gold—the talent or those individuals who help to develop and market it.

The music business has a reputation for being something of a cutthroat operation, although we occasionally have noted 'loyalties far beyond the call of current commissions. Many of these have been misplaced loyalties, we believe, kept alive because the artist has permitted himself to be shouted down by his representative.

It is much like the relationship in a family where father or mother become too impressed with their own importance and dominate the household with unfair and unreasonable dictatorships, or children step out of place to force their personal fetishes upon the rest of the family.

Everyone in a family has, or should have, his own duties and his own place in the household. The former should not be regarded as absolute obligations, nor should advantage be taken of the latter with demands for undeserved respect or allegiance. Respect is not something that can be pinned on an individual like a badge of office. It must be earned or won, which many commissioned officers learned the hard way in the last war.

It should be the same with musicians and/or vocalists and their business or press representatives. No one, except his natural parents, ever actually gives birth to an artist. He has talent or he doesn't, and his career happens or not. Often it happens without the benefit of shrewd management or flamboyant exploitation.

True, the average band leader or singer cannot book or sell himself to an advantage, though there are exceptions here, too. But we have met plenty who have a penchant for personal publicity and know how to obtain it. Publicity is such an intangible product that too few practicing press agents understand its intricacies.

The one thing we have noted about publicity is that it is most needed by new and young leaders or vocalists during the period they can't afford it, and that when they eventually attain the success that would permit them to spend the money for it, they seldom need it. Many have solved this by giving a piece of their future potential to the press agent who struggles for them early, but this has its repercussions also.

So the artist usually cannot book or publicize himself. But the booker or press agent almost never can lead a band or sing. And in the final analysis, it is the actual performance that brings the loot through the boxoffice and thus into the pockets of the artist and his aides. Each is entitled to his share, but only if and to the extent that, he has contributed time or talent to the operation.

will be around for a long time to come. I am not a professional musician, but your magazine is a must for me. I can see the bands when they come to this vicinity by read-

ing your route charts. I can plan little trips to larger cities by reading your columnists. I can get the pick of the records by reading your (Modulate to Page 11)

## Evolution Of Jazz

by J. Lee Anderson



I

● Ragtime was the outgrowth of several varied conditions, not the least of which was the individual musician's desire to "do something different." This often underrated, but important development in the music of America has had a distinctly "different" character since its inception. It was the foundation of much jazz to follow, but even so, the men who originated and helped popularize ragtime have been consistently overlooked. Ragtime, too, was the product of the rougher element of society, but unlike the earliest improvised jazz, it soon became a favorite of both popular music and jazz audiences. With the overwhelming favor accorded ragtime, it would seem that succeeding stages of jazz development would meet with at least equal favor.



II

● This assumption, however, has not been realized to date. New Orleans and its kindred styles enjoyed a certain fame (and still do today), but with a limited audience. The same is generally true of later rhythmic fashions. Swing was the craze of the '30s, but its frantic devotees were dancers and jazz fanatics, rather than Mr. and Mrs. U.S.A. The current pop fad is, despite inspired press agency and a host of persons to spread the word, unpopular with John Public. Ragtime remains the only phase of true jazz that has enjoyed widespread acceptance among all factions of society. Born in New Orleans, this music attained fuller development in St. Louis, geographically a logical jumping off place for wandering musicians and miscellaneous entertainers.



III

● To the saloons and cafes of that lusty river city came the rag pianists to swap ideas and try to best one another in cutting contests. Many of the leading pianists of the rag era were Negroes, but there were also many white rag men of note, including J. Russell Robinson (later with the Original Dixieland Jazz band), Charlie Hunter, Clarence Brandon, and Joe Fuchs. Among the better-known Negro artists were such men as Tom Turpin, Louis Chauvin, and the most prolific and copied rag composer of them all, Scott Joplin. Others who gained fame as pianists or composers were Scott Hayden, Tom Tolver, Sam Patterson, and Art Matthews. There were other men, famous in their day, who also deserve credit for their contributions to the rag idiom.



# Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the Bear's review section that they've been released and are available.

**AL HAIG SEXTET** (HL, 7/28/49). Kai Winding, trombone; Stan Getz, tenor; Al Haig, piano; Roy Haynes, drums; Tommy Potter, bass; Jimmy Raney, guitar and vocals, and Blossom Dearie, vocals.

*Be Still, TV and Pinch Bottle*, by Al Haig; *Earless Engineering and Short P Not LP*, by Jimmy Raney.

**CHARLIE VENTURA'S ORCHESTRA** (Victor, 8/12/49). Conte Candoli, trumpet; Benny Green, trombone; Boots Mussulli, alto; Ed Shaughnessy, drums; Red Mitchell, bass; Teddy Kaye, piano, and Betty Bennett and Beverly Brooks, vocals.

*The Yankee Clipper*, by Ventura and George Williams; *Boptura*, by Ventura and Mussulli; *Lotus Blue*, by Ted Mossman; *Feather's Den*, by Ventura and Gene Kutch, and *Honey*, vocal by Jimmy Vanni.

**TONY PARENTI'S NEW ORLEANIANS** (Jazzology, 8/14/49). Bill Davison, cornet; Jimmy Archey, trombone; Tony Parenti, clarinet; Art Hodes, piano; Arthur Trappier, drums, and Pops Foster, bass.

*Dipper Mouth, There'll Be Some Changes Made, Sunday, When the Saints Go Marching In, I Found a New Baby, Oh, Didn't He Ramble, Bugle Call Rag, and Blues for Fats*, an original by Tony Parenti.

**BILLIE HOLIDAY AND ORCHESTRA** (Decca, 8/17/49). Trumpets—Emmett Berry, Buck Clayton, and Jim Nottingham; trombones—Dickie Wells and George Matthews; saxes—Rudy Powell, George Dorsey, altos; Lester Young, Joe Thomas, tenors; Sol Moore, baritone; rhythm—Horace Henderson, piano; George Duvivier, bass, Mundell Lowe, guitar, and Shadow Wilson, drums.

*Tain't Nobody's Business and Baby, Get Lost*.

**BUD POWELL TRIO** (Blue Note, 8/8/49). Bud Powell, piano; Roy Haynes, drums, and Tommy Potter, bass.

*Ornithology and You Go to My Head*. Fats Navarro, trumpet, and Sonny Rollins, tenor, added: *Dance of the Infidels*, by Bud Powell; *Bouncing with Bud*, by Bud Powell; *52nd Street Theme*, and another Bud Powell original.

**BASIL SPEAR'S BAND** (Fairfax, 8/15/49). Kenneth Roane, trumpet; George James, alto; J.J. Johnson, alto; Art Lenier, tenor;

## Chords And Discords

(Jumped from Page 10)

record reviews. I get good, honest, and fair dealings when I answer ads in your want ad section. And I get a lot of good, exclusive news I otherwise would miss.

The one feature I like is the listing of all records, or nearly all records, of some great or near great when he passes on. I think you could do this one better by devoting a page each issue to some living musician.

For example, I collect Lombardo records (I can hear you moaning now). I have 250 of his records and I understand he has made almost 400. Yet I cannot get a complete list of his records. I hope you will seriously think about adding this feature to your already great magazine.

Zeno Brosemer

## No, Duke, No

Kitchener, Ontario

To the Editors: Please, Duke, don't say we hear only polkas in Canada. Don't you remember us kids from Kitchener?

Our Rhythm club has held four successful jazz concerts and Toronto has held any number of them. How about the *Jazz Unlimited* record show from CIBC, Toronto, which is two hours of all kinds of jazz every Saturday for almost 10 years now? This is only this district. I'm sure the Ottawa club and the other clubs and jazz lovers all over Canada are equally active. I'll admit there are a lot of polkas played around here, but please don't say all we hear in Canada are polkas.

Rae Harlock

## Mike's Virtues

North Bend, Ore.

To the Editors: Who has taken it upon themselves to declare open season on

John Brown, bass; Basil Spears, piano and vocals, and Gene Brooks, drums.

*Grieving for You, Deed I Do, Bali Hai, and Bumble Boogie*, original by Spears.

Mike Levin?

Since I first started appreciating jazz and reading jazz criticism, some five years ago, it has seemed to me that Mike Levin was the one critic in this business who was both musically well-educated and still not out axe-grinding for his own particular point of view.

If Levin has one outstanding fault it is that he is a little inclined to assume all his readers have his comprehensive knowledge of the technical side of music and to write in technical terms that frequently go over the heads of us non-musician music lovers.

He has always made a practice of considering both sides of any problem and has steered a middle course between the hate-everything policy of one of his chief competitors and the love-everything policy of his immediate predecessor on your record review page.

Despite the above virtues, during the last 1½ months we have been subjected to a flood tide of invective and personal calumny unequalled since the last political campaign. This would not have been so bad were it not almost unanimously aimed at Levin as a person, with no attempt made to discredit his arguments. With the exception of Charlie Barnett's rebuttal on the Ellington situation, no one has had the courage to face Levin's ideas on their own merits rather than taking the simpler course of attacking his personality.

However, though I shall continue to read with glee the comments of such pundits as Ulanov and Frazier to see whom they have decided to hate this month, for an unbiased view of the music picture I shall continue to read with avidity any comments Levin cares to make.

Vernon L. McCain

## Summer Fare

New York

To the Editors: During hot weather (or any time) why can't the networks present typical summer fare—such as Willard Robison's *Deep River* music and Claude Sweeten's *Salon Moderne*?

A few years ago the chains aired the above modern studio orchestras, hailed from coast to coast as years ahead of their time.

F. M. Kelly

## Sell Pittsburgh Club

Pittsburgh — Hollywood Show bar, which recently got its liquor license back after a 101-day suspension, has been bought by Len Litman, operator of the Carnival lounge, local jazz spot, and the Copa. Litman plans to move the Carnival lounge into the Show bar, with Dizzy Gillespie penciled in as the opening attraction early in October.

## THE HOT BOX

# You've Got To Do More Than Count The Receipts

By GEORGE HOEFER

Chicago—Frank Holzfeind, manager of Chicago's Blue Note, operates his jazz haven with a sly sense of humor, a considerable sprinkling of night-life-spun philosophy, and a good deal of nervous energy. He is possessed with a talent for handling unusual situations with equanimity. Jazz artists have an affinity for hassles that outshines any other professionals' aptitude for creating problems. Holzfeind has faced and successfully solved many such quandaries.

There was the night Billie Holiday's ever-present gardenia for her hair was not delivered. She wouldn't think of appearing without it. This one was unraveled by suggesting she have a creme de menthe along with her usual double brandy. The mood changed rapidly.



George

An army colonel once refused to pay a rather large check because the billed attraction had not put in an appearance. It happened to be one of those nights that Eddie Condon was leading his band in absentia from a ringside table. Matters were cleared when Frank had Eddie wave his wand from the colonel's table for a set.

## Check, Double Check

Teenagers have to be checked carefully to avoid violations of the age limitations. Mel Torme's engagement brought a bobby-soxer prancing down the steps swinging a yo-yo. Tact was needed to turn her around.

Holzfeind looks enough like Miff Mole to be his twin. On the Blue Note's opening night in October, 1947, with Muggsy Spanier and Miff featured, a record collector dashed up to Frank with, "Great, great, great. How long you going to be here? I've got all your records." Frank simply answered, "A long time I hope."

Frank has pet peeves as well as his favorite artists. He is a sincere jazz fan and avidly studies each new attraction brought into the spot.

## Always Yacking

His number one peeve is the garrulous gal who carries on a rapid fire conversation in high C at a ringside table during a per-

formance. She sets up an iron curtain between the performers and everybody within 10 tables of the stand—and inevitably applauds for all she's worth when the song she didn't hear is over.

Autograph hounds give Holzfeind a hard time, and he has them typed in four categories. (1) The remorseful type, who wants an autograph to offer his wife as a peace offering. He asks to have it signed "with love," as the artist is his wife's favorite. (2) The eager beaver type, who takes everything on the table, including the ash tray, and carts it up to the stand to have it autographed to himself, his girl, or to his landlady. (3) The professional type, who approaches the star with his autograph book invariably opened to a filled page so that the victim can see that Benny Goodman or Cardinal Spellman has already been captured. Therefore the honor about to be bestowed on the star is not to be belittled. (4) The dubious type, who comes up to the artist with great humility and adoration. He slips the star a blank piece of paper to be signed with name only.

## The Jerk

The Holzfeind definition of a jerk is the guy who asks to meet all the members of the band. He will then usually buy a round of drinks for the band, thereby entitling him, he thinks, to a membership in the American Federation of Musicians, which in turn means that he can appear on the stand before, during, and after each set. Furthermore, it is his belief that the band would enjoy his directing them and handling personally all requests.

So after two years of such experiences, Holzfeind was able to cope with Slim Gaillard's two-day late arrival for an engagement without flinching.

**JAZZ MISCELLANY:** Hank Magner has been presenting jazz concerts at the Hunt club, 6615 West Roosevelt road, Berwyn, Ill., on Sunday afternoons. The last one featured Chet Roble and his Barefoot Bunch, with a personnel consisting of Bill Tinkler, trumpet; Johnny Lane, clarinet; Floyd O'Brien, trombone; Bill Pfeifer, drums, and Roble, piano.

## The Inside Story

Earl Hines, writing in the September issue of *Ebony*, tells some of the inside story of the prohibition era night clubs that featured topflight bands such as his own, Duke Ellington's, Cab Calloway's, etc. The revelations are mainly about the Grand Terrace in Chicago and the Cotton club in New York city. Both of these famed spots were controlled by gang syndicates.

**COLLECTORS CATALOG:** Lars Thornquist, Box 906, Kapelle, Uddevalla, Sweden. A Woody Herman collector exclusively. Wishes to correspond and trade records with an American Herman enthusiast. His greatest ambition is to win the Herman band in a contest and have them at his disposal in Sweden for a night.

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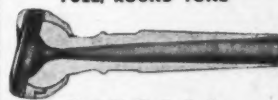
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# Knocky Parker A Jekyll, Hyde Of Music Biz

By Sharon A. Pease

Chicago—Paradox records has released *Gay Old New Orleans*, an album of refreshing rags, blues, and stomps that features the artistic interpretations of one of the outstanding contemporary masters of these styles, Knocky Parker.

Parker's activities are so diverse they bring to mind the dual personalities of the fictional Dr. Jekyll and Mr. Hyde. As Dr. Jekyll he is Associate Professor John Parker, head of the department of English at Kentucky Wesleyan college, Winchester, Ky. As Mr. Hyde he is pianist extraordinary, Knocky Parker. Contrary to the fictional characters, Parker, in his dual role, is a modest, mild-mannered fellow, with a friendly smile and pronounced southern drawl.

## Chronological Development

Earlier this year, while Parker was teaching in the department of English and completing residential work on his doctorate at Columbia university, he took part in numerous jazz concerts. One such concert, outlined to demonstrate the chronological development of America's dance music, was given at the University of Virginia.

The first section, devoted to music of the ragtime era, included Clarence Williams' *Michigan Water Blues*, Jelly Roll Morton's *The Crave*, *Dead Man Blues*, and *The*



Knocky Parker

*Pearls*, and a group of Kansas City stomps. The second section moved on to compositions recorded in the '20s and '30s, including Pinetop Smith's *Jump Steady Blues*, Hershell Thomas' *Suitcase Blues*, Meade Lux Lewis' *Honky Tonk Train*, Joe Sullivan's *Gin Mill Blues*, Bix Beiderbecke's *In the Dark*, and George Gershwin's *Prelude II*.

The final group progressed to more modern stylings such as the late Bob Zurke's rendition of *Tea for Two* and Art Tatum's creations on *Humoresque*. The performance of this versatile program was an extremely difficult task in itself. However, when one considers that most of the selections

were painstakingly copied from phonograph records, the feat becomes an outstanding example of the integration of energy, ambition, and talent.

## Dug Piano Rolls

Parker, who is now 31 years old, was born and reared on his father's cotton farm near Palmer, Texas. He began playing the piano when 4 and learned his first pieces by listening to player piano rolls. Later he added to his repertoire from the recorded works of Cow Cow Davenport, Clarence Williams, Jelly Roll Morton, and other leaders of the ragtime era. Knocky says, "The study of those records was as thorough and diligent as the research I later devoted to Geoffrey Chaucer and Francis Bacon. I also picked up valuable material from the itinerant workers on our farm. The music they played, though rough and harsh, was accentuated by the strong fervent beat characteristic of Southwestern blues and stomps."

His formal music training began in his teens and continued throughout the time he attended Texas Christian university, from which he received his B.A. degree. During this period he worked with various dance bands, including the well-known Light Crust Doughboys. He also did considerable radio work in Dallas. Knocky was with the army air corps from 1942 to '45 and, following his discharge, attended the University of Southern California, where he later received his M.A. degree. While enrolled at USC he played solo piano and worked with several combos in the Los Angeles area, including one headed by Zutty Singleton. Parker taught for a year at the University of Nevada before trans-

ferring to Columbia last year.

As a piano style example, Knocky has chosen the first chorus from *Crazy Kid Blues*, one of the numbers included in his previously mentioned Paradox album. The musical qualities follow the plaintive formulas characteristic of the ragtime era. These characteristics can be isolated into a few specific devices, such as the four-beat rhythm in march tempo, frequent use of minor thirds and minor sevenths (dominant) for blues exposition, and the "break" section, which concludes the first period. Breaks used in music of this era were rarely played as written.

## Named After Nomad

In fact, the original spontaneous creativeness used in these break sections later grew into the more elaborate improvisations that often extend throughout entire choruses. (The optional break, indicated in reduced size, is taken from the second recorded chorus.) *Crazy Kid Blues* is primarily a composite of thematic material used by Cow Cow Davenport, Jelly Roll Morton, and Clarence Williams. Parker put this material together and named it after a popular piano playing nomad he heard during his childhood.

It is especially interesting to observe that folklike musical expressions flow with a satisfying naturalness that defies scientific analysis for proof of effectiveness. For example, rhythmically reiterated tones and constant bouncing arpeggios usually sound like piano developmental exercises. Still, these same techniques, when capably captured from the heartfelt creations of these early self-schooled performers, give the listener an exhilarating and enjoyable experience.

John Parker has directed his talent and ability into a worthwhile contribution toward the present enjoyment and future development of American music.

(Ed. Note: Mail for Sharon A. Pease should be sent to his studios, Suite 715, Lyon and Healy Bldg., Chicago 4, Ill.)

# Symposium Raps Dorsey

(Jumped from Page 1)

folks from saying bop is a low type of music. A few guys wore berets and goatees, but it was just a fad. If you'd strip away all the fads, people would see the wonderful music.

"Speaking of Dorsey, I don't know what to say about Tommy. I should think a man who has lead the way like he has would be glad to see something new come along. Even my father, who is a minister, doesn't know what it is, but he at least sits back and says, 'Well, if that's the way it is, let's go.'"

"I think Dorsey should be the same way. Anyone who professes to hate bop to the extent he does just doesn't know anything about it, I think."

## Signed Obit

Torme: "I think Tommy kind of signed his music obituary when he rapped progressive jazz. I agree, however, that bop has its faults. Recently I heard Lenny Tristano's trio. Technically and musically I have no faults to find with the group. I think they're wonderful and play some fresh and original ideas. But I can see why people would turn away from bop with the attitude musicians on the stand have."

"I can be enjoying music fully, but when a guy sort of looks down his nose at the public, when the musicians on the stand have a tremendously bored, 'we can't stand this commercial aspect of jazz' attitude, I don't blame anyone for walking out of the place."

"That's one of the reasons I think Nat, June, Woody, and a few others I could name are such tremendous commercial successes but still playing the music they want to play. After all, Dizzy is playing what he wants,

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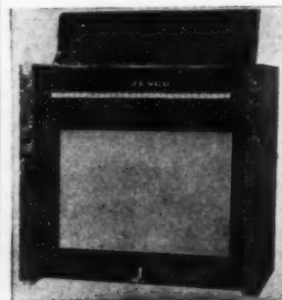
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# Quartet Sings Bop's Tune, To TD's Discomfort, On Coast Symposium



(Photos by Jimmy Gelman)

San Francisco—Tearing Tommy Dorsey's antibop-biased views to fragments of inanity were these vocal modernists, in a symposium conducted on KNBC here by disc jockey Jimmy Lyons. In the first photo Mel Torme states that TD

signed his musical obituary when he blasted bop, and Mel has an approving audience in Nat Cole and June Christy. Second picture shows Woody Herman, June, Nat, and moderator Lyons, with thought resting heavily over the

group, if we can judge by their faces. A shy Woody faces June and Mel in the last picture. The Herdman has just said "When we stop listening (to youth) we're old men, and there's no place for old men in jazz."

but when you see the band it's not just music coming out. It's a wonderful thing to watch, also. They're selling what they're playing."

Christy: "May I say one thing in behalf of Stan Kenton? I think he did a tremendous thing when he moved progressive jazz into the concert halls. I hope we can have some of our greatest bop artists moved to the concert halls. That would help bop a lot."

Not As Loud

Lyons: "To confirm this, when Woody and Nat were here in con-

cert, I noticed that the group who attended seemed more genteel than the virile group usually associated with jazz concerts. They sat quietly, and didn't get up in the middle of the thing, throw their hands up in the air, and shout 'Go! Go!' or 'Blow! Blow! Blow!'"

Cole: "Pardon me, Jimmy, but that's all been done before, anyway. Be-bop didn't start all that hollering, because back in the Goodman days, like at the Paramount in 1937, people acted much worse. They got up on the stage and ran and danced all up and down the aisles."

Herman: "In every era we've had swing, boogie-woogie, etc., and each of these caused the same tumult that's going on now. Fortunately, it will all blow over, but the music will stay."

"Incidentally, the thing Mel mentioned before, about the musicians' attitude, is an important point, too. Unfortunately, youth every so often finds something they feel is all new. They want to feel they are away from the general public. They want to be hard to understand."

Watch Presentation

Cole: "I think showmanship ties

in with that. Jazz musicians should always be conscious of one thing, 'How am I going to present it?' Make it look good and it will sound twice as good to the average guy, because everything to the public is visual."

Herman: "Yes, and I think we all have to make concessions at times, because to give the public what we want them to hear, we have to sometimes bottle a little of something we don't particularly care about. But maybe they really want to hear it, so we throw in a little dash here and there and it gets you off the hook a little easier."

Cole: "Well, speaking of the commercial aspect, that brings to mind Tommy Dorsey again. Because that's what he's basing his fight on bop against—the commercial outlook of the public."

Lyons: "But how can he do that, Nat, when he, among others, was in the very advanced guard of the thing called swing? It was just as much maligned, yet he'd stand up on his hind legs and holler and defend it to the last drop."

'He'll Come In'

Cole: "Well, swing was paying him off. After bop starts to pay off, which I am sure it is going to do, he'll be one of the ones hollering up there."

"Swing has been proven, you see. Benny Goodman had set the pace for that. So when Dorsey came into it, it was one of those things already tried and successful."

Herman: "As a matter of fact, and I don't mean this maliciously at all, Tommy's band was pretty much a replica of the Goodman band, except the first chorus

was blown by trombone instead of clarinet."

Torme: This isn't malicious, either, but maybe this guy doesn't really dislike bop at all. Newswise, however, maybe it's a good idea for him to say he doesn't like it."

Take a Listen

Herman: "Well, possibly that's true, but I think that if Tommy took a real good listen to bop, opened his nice ears real wide and took a little time off from his many enterprises to stick with it for a couple of weeks, and separate the good from the bad, he'd change his mind about it. And I think he'd quit putting it down so completely."

"He owes it to youth and to music in general to realize that bop must have something. He should listen with an open mind—I think he'll join the club a little quicker that way."

(This ended the airtime of the symposium. The discussion continued for about 10 minutes longer, however, and here are some random remarks picked up.)

Herman: "We have lots of guys who play bad."

Cole: "Bop still has a long way to go. It's a scientific music. You have to study to play bop... Tri-tano is cold."

Christy: Tommy has lost his respect in the music business."

Cole: "He talks about bop, but all he says is, 'It stinks.' That's not good."

New York—Harry Lim, jazz collector who supervised a batch of sides for the old Keynote records, has started his own label, HL. First sides cut are by the Al Haig sextet (see *Things to Come* for personnel). Sides will be on vinylite, sell for 79 cents.

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COMBO JAZZ

Charlie Ventura

...F.Y.I.  
...A.M., P.M. Song  
Done in the days when Roy Kral and Jackie Cain still were with the group, this release is lots better than some the unit is dishing out now. F.Y.I. has a vague resemblance to Candy. Side has good Ventura and Benny Green trombone. P.M. is Charlie's old big band, with singing by Marianne Dunne and Jack Palmer. (National 9087.)

Kai Winding

...Bop City  
...Wallington's Godchild  
This is the little band with Winding, trombone; Brew Moore, tenor sax; Wallington, piano; Curley Russell, bass; Jerry Mulligan, baritone, and Max Roach, drums, that worked Bop City, and later, with Red Rodney, trumpet, was at the Three Deuces. On City you get some indication of what Moore can do, as well as the free-wheeling drumming of Roach. Neither for solos nor ensemble sound does Godchild stack up to the Miles Davis Capitol waxing. (Roost 500.)

BAND JAZZ

Count Basie

...Shoutin' Blues  
...Did You See Jackie Robinson Hit That Ball?  
Shoutin' is the best side Basie has dished up for a while. However, it's one of the weirdest melodies you've heard. Superimposed on the Basie tradition of sax riff repeated, broken up with brass figures and piano tinklings, are bop figures and harmonic approaches. Man, I'll be a schizoid, yet! However, the band does sound a little happier in its work than it has recently. Flopover is by Buddy Johnson, about a man who well deserves the accolades coming his way. The song isn't much, has a trumpet solo much like Eldridge in his better days. (Victor 20-2513.)

Les Brown

...Just a Gigolo  
...Cross-Town Trolley  
This band certainly gets what used to make the old Ozzie Nelson and Ray Noble bands so pleasant on records: a warm, full-room sound. Gigolo is a straight song version done at much the tempo Joe Mooney plays the tune, with Butch Stone idly tossing around some bop. Geoff Clarkson's piano bits, as usual, are good. Trolley is the usual novelty structure, better done here than on most discs. (Columbia 38536.)

Cootie Williams

...Slidin' and Glidin'  
...Let 'Em Roll  
It's hard to understand how a trumpet player who played the magnificent muted horn that Cootie did with Duke and the tremendous open horn stuff he got off in the Goodman 1941 band should sound as completely mundane as he does here. The band is as mediocre. (Mercury 8143.)

Harry James

Tuxedo Junction  
(Parts I and II)  
These days, very few big bands spend their time and wax on instrumentals. It's been a long time since a name of James' stature put out six minutes of unvarnished solo efforts. And I hope it's a long time before he puts another one out like this. The two sides start and end with the Tuxedo theme, then move on to double time jump. Willie Smith, James, and other sidemen have solo shots.

If a leader is going to do an instrumental, why not put a little thought into it instead of allowing a mess like this to come out? Then, when it doesn't sell up to expectations, everybody nods his head and says sagely, "You see, such music doesn't sell." Mebbe the James name and Tuxedo will sell this one, but that's about all that will do it. (Columbia 38526.)

Howard McGhee

Cubop City  
(Parts I and II)  
Sections of Machito's band, with McGhee's trumpet and Brew Moore's tenor, playing one of the show closers they used at the Roost and Bop City. Unfortunately, neither Moore nor McGhee play as well as they can, while the band doesn't build to a climax. (Roost 502.)

DANCE

Frankie Carle

...The Naughty Waltz  
...The Missouri Waltz  
Put in a nickel, and out comes Mr. Carle. He has a knack of putting 4/4 rag into things, which makes his style completely distinctive. Naughty is not a waltz, neither is Missouri. Somebody 'long about now is going to yell for his nickel back. (Columbia 38529.)

Jan Garber

...Catalina Bounce  
...Makin' Love Ukelele Style  
A whooshy Lombardo style band playing a simple riff instrumental, making an attempt to use a baritone as did the old Nelson band. (Capitol 57-712.)

CONCERT

Morton Gould

Andalucia  
Jungle Drums  
La Comparsa  
Malaguena  
Album Rating—  
More scoring by my boy, Morton Gould, this time conducting the Robin Hood Dell orchestra, which needs the royalties. Andalucia is so over-inflated volume-wise and phrase-wise as to lose much of its

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Symbol Key

- ...Tops
- ...Tasty
- ...Tepid
- ...Tedious

charm. It sounds like a bad version of Chabrier's Espana Rhapsody. Simplicity is certainly a word unknown to Morton. At the same time, I would like to hear him occasionally use a few moving voices, suitably voiced, in woodwinds. His technique is to use a trick rhythm bass figure and then throw sections, one by one, at the palate in big splashes. It is musical cheapness of the worst sort, without even the resourcefulness for sound effects that Kostelanetz' scorers have. Some of you may wonder why we're so hard on Morton. It is simply because he is shabby in a most pretentious fashion, which makes it difficult for younger and less

It's Been Hot

New York—Just to give you an idea of how hot it's been here this summer: In his column in the Daily Mirror, Aug. 8, Lee Mortimer wrote, "Charlie Ventura is credited by some as being the inventor of bop..." In the same column, he refers to Al Beckman and Johnny Pransky as "the geniuses who cooked up Bop City." Whatever became of Stale Bread?

well-known arrangers to do a more tasteful job of scoring. Search here for the sensuousness which is part and parcel of Latin music. Then keep searching. His writing is to me the epitome of the facile fakir—now you see it, now you don't. It makes the most ancient profession almost honorable by comparison. (Columbia MX 318.)

VOCAL

Frank Sinatra

...I Only Have Eyes for You  
...It All Depends on You  
You is sung faster than Sinatra used to do it, a relief from some of the feet-draggin' tempos he has used. The boy still knows how to phrase and make it sound personal. Billboard says that on Depends, FS uses Frankie Laine-isms. No carping intended, but I've heard Sinatra do this many times before, and as a point of fact, they both derive from a much older style. Listen closely and you'll hear derivative Louis-isms, without much question. Aside from that, it isn't too comfortable a style for Sinatra. His voice sounds better on Eyes. (Columbia 38550.)

Margaret Whiting

...Whirlwind  
...Dime a Dozen  
Whirlwind, which sounds like a Chopin Nocturne that never gets started, is the latest epic by Stan (Riders in the Sky) Jones. It's by a hit writer, has a silly lyric, a simple melodic line, and a chance for lots of sound effects. It should be a hit. Dozen is another out-burner. This certainly should be a bumper year for fiddle and uke

Top Drawer Discs

Combo Jazz: Bop City, by Kai Winding (Roost).  
Band Jazz: Just a Gigolo, by Les Brown (Columbia).  
Vocal: That Lucky Old Sun, by Frankie Laine (Mercury).  
Novelty: Ma, by Pearl Bailey.

players. It should be said to Margaret's credit that she doesn't sound too enthusiastic about the whole business. (Capitol 57-709.)

Jo Stafford

...Ragtime Cowboy Joe  
...The Last Mile Home  
During it, Jo leads the vocal group, proving once again what a good group singer she is. Follows bar-house piano, with Bob Wills riffing by Miss Stafford. If this kind of stuff has to be done, I certainly prefer the Capitol approach as epitomized here. There is at least as much music as can be crammed into the formula. (Capitol 57-710.)

Frankie Laine

...That Lucky Old Sun  
...I Get Sentimental Over Nothing  
Sun was sent out to reviewers with a long letter from Frankie about the tough time he had getting started, and the fact that this song expressed what he went through. It's a curious side, a combination of many things. It opens with ukelele-like feeling and

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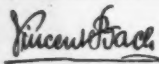
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Frankie singing above it a la Burl Ives. Then a choir moves into the scene, and the feeling shifts to a spiritual quality, suitably glossed up with Hollywood treatment and changes. Towards the end you'll get tinges of spiritual-influenced pop songs like *Old Man River*. Laine's singing is straightforward and sincere, and despite some of the incongruities in treatment, this will probably be a tremendous hit. (Mercury 5316.)

### Kitty White

**It Pays to Advertise**  
**A Man Is Good**

Pays lists Benny Carter as co-author, is another riff song, while Miss White's treatment seems undistinguished. *Good* is the familiar lament about the wandering man. (Capitol 57-70032.)

### The Ravens

**Careless Love**

**There's Nothing Like a Woman**  
Interesting to find bass Jimmy Ricks listed as the author of *Careless Love*. A lot of people who've sung the song will be grateful to know who at long last is responsible for it. The Ravens, a very hot commercial group at this point, go on with their formula of part singing and part wandering bass, backed by unison riffing. (National 9085.)

### Herb Jeffries

**Pagan Love Song**  
**Twilight**

Song is a better chance than Jeffries has had up until now to demonstrate his wares on Columbia. Hugo Winterhalter's background is not pedestrian, but in several spots it tries hard enough to be different by use of flute counter-lines, but they just make the phrasing awkward. The rhythm, too, is a trifle heavy and loggy,



Long Playing Record.

rather than being crisp. This way, it sounds a bit like Cui's *Oriental*. Jeffries' singing is more restrained than usual, which for this song is perhaps not the best idea. *Twilight* has many of the same faults. (Columbia 38538.)

### The Great Mr. B Sings

**Solitude**

**I Do—Do You?**

That's what the listing on the record says. It's the first time an artist has been billed by his nickname outside of a gag. The balance is bad, the piano sounding like it's in the next apartment. Eckstine's singing is good, full, and unpretentious, although he uses an almost-shout volume at times that could be tempered. You lists him as co-author. (National 9086.)

### Singin' Fats Thomas

**If I Give You My Love**  
**Oo-Bah-Loo-Bo**

Routine singing of the blues on Bo, with some good accompanying musicians not getting much chance to be heard. (National 9088.)

## NOVELTY

### Spike Jones

**Dance of the Hours**  
**None But the Lonely Heart**

If Olson and Johnson and Spike Jones ever get together, every powder company in the country will declare dividends. Surely so few have never fired so many. *Hours* is pretty much the usual Jones dissection, except it uses more instruments than did the City Slickers of yore. Doodles Weaver's commentary is built on the Feeblebaum stint, but its locale is the Indianapolis speedway instead. *Heart* is billed as a "soapera," with Helen (Mrs. Spike) Greco and Spike playing the leads. The opening is a hilarious takeoff on *John's Other Availability*, but the script falls off badly after that. (Victor 20-3516.)

### Jan Garber

**University of Minnesota Rouser**  
**On Wisconsin**

**Notre Dame Victory March**  
**Go, U Northwestern**  
**The Eyes of Texas Are upon You**  
**Iowa Corn Song**  
**We're Loyal to You Illinois**  
**Across the Field**  
**Indiana, Our Indiana**  
**Hail Purdue**  
**The Victors**  
**Fight Song**

### Album Rating—J J

Somebody besides Fred Waring has to do this sort of thing, but it lacks the hupdara and also the crisp, firm march tempo which makes these songs come over. (Capitol CC 173.)

### Pearl Bailey

**Don't Sit on My Bed**  
**Ma**

All the little girls that try to sing novelty numbers with bands should study every record this woman makes. Her timing on even mediocre material is so perfect that it makes a slick performance out of every side. It sounds very much

## Victor To Build Bluebird Name

New York—Revamped plans for Victor's 49 cent Bluebird records gives added impetus to feeling in the trade that the days of the 79 cent record are numbered. Bluebird originally was to concentrate on top current pop hits cut by lesser artists, following the trail blazed by the cheap label pioneers, Varsity and Spotlight. Only difference was that Bluebird would be on unbreakable material.

However, Victor has decided to change its approach on Bluebird. Current plans are to attempt to build new names on the cheaper label. Victor's reasoning is that if the relative unknowns on Bluebird are given only songs which have already become hits on other labels, they will continue to be relative unknowns.

### Reissues, Too

Therefore, Victor will give up its monopoly on new tunes and turn some of them over to Bluebird in hopes that Bluebird artists will be able to create a hit (and a name) instead of just following up on a hit. Label will also go in for reissues from the Victor catalog, as Columbia is doing with its Harmony label.

Trend toward building up the cheaper labels with names is al-

like Pearl was breaking up at something going on in the studio on *Ma*, but whatever it is, her way on this side certainly makes Bonnie Baker's sound weak and limp. La Bailey certainly is a very talented hunk of woman. (Columbia 30167.)

### Arthur Godfrey

**Heap Big Smoke**  
**The Man with the Weird Beard**

Godfrey generally can carry anything off, but this material is too thin even for him. When you wave aside the smoke and the hair, there really isn't anything there. (Columbia 38537.)

### Red Ingle

**Two Dollar Pistol**  
**A Yore a Dopey Gal**

Another chant about the sleek city slicker outslickered by the rubes. *Gal* is a rewrite on 'A' *You're Adorable*. It follows the Temptation formula. (Capitol 57-713.)

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## Arrangers Cry At New Pact By AFM, Studios

Hollywood—A new over-all agreement between the AFM and the major film producers was signed, sealed, and delivered in New York while many musicians out here were still talking about the kind of terms they thought they wanted.

The new pact, which was to go into effect Sept. 1, expiration date of the previous one, is for one year only, and is essentially the same. Its principal feature is the same—agreement by the majors to employ contract staff orchestras, members of which are guaranteed a minimum of \$6,900, on a basis of 520 hours (play or pay).

### 'No TV' Clause

The "no television" clause on recorded sound track is still there, but this was expected, inasmuch as the movie makers are anything but anxious to release their product to telestations until they find a way to make money out of it.

Only real kick on the renewal of the deal came from arrangers, who thought they were going to get an agreement saying an arrangement made while under employ to a studio could be used in one picture only, like recorded sound track.

### Case in Point

A case in point is the recently released *Jolson Sings Again*, some sequences of which are clipped directly from *The Jolson Story*. Columbia had to pay the instrumental musicians who did the sound track in full for re-use of the music. But the arrangers got nothing extra—and they feel very strongly that they should.

The agreement with the majors does not include independent producers, who were ready to start haggling with the AFM at this writing.

ready evident. Columbia has moved Bob Crosby from the Columbia label to Harmony, where he joins Eddy Duchin, Pearl Bailey, Jerry Wayne, and Rosemary Clooney. Varsity, the original cheap label which now sells for 35 cents, is in the market for names for the first time. And Harmony has the first cheap label hit in Pearl Bailey and Lips Page's *The Hucklebuck*.

## Parenti Cuts Album

New York—George Buck, 20-year-old record collector, has started his own label, Jazzology, to issue Dixieland and blues. He is sole owner of the label. First sides will be an album by Tony Parenti's New Orleansians (see *Things to Come*, page 11). Album will be limited to 500 copies on break-resistant plastic, will sell for \$2.75 plus tax.

## Dial Adds Longhair

New York—Dial records, previously bop specialist, is adding longhair material to its list. Classical stuff will be primarily work of contemporary composers. First release is Bartok's *Classical Sonata*, features William Masselos and Maro Ajemian, pianos, and Saul Goodman and Abe Marcus, percussion.

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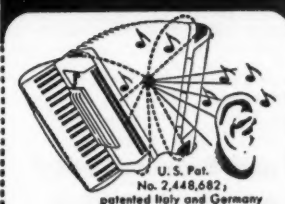
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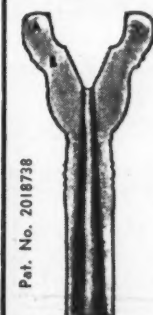


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Anthony, Ray (Plantation) Nashville, 9/26-10/2, ne  
Arnold, Arnie (Willows) Wichita, 9/23-25, t  
Arnold, Murray (Commercial) Elko, Nev., h  
Averre, Dick (Gibson) Cincinnati, h

Banks, Billy (Diamond Horseshoe) NYC, ne  
Bardo, Bill (Broadmoor) Colorado Springs, Colo., 9/25, h  
Barnett, Charlie (On Tour) MCA

Barron, Blue (Capitol) Washington, D. C., 9/8-14, t; (State) Hartford, 9/23-25, t  
Boale, Count (Howard) Washington, D. C., Out 9/8, t

Boale, Louis (Chicago) Chicago, t  
Benke, Tex (On Tour) MCA; (Palladium) Hwd., In 10/8, h

Berkey, Bob (Peabody) Memphis, 9/12-10/2, h; (Arcadia) NYC, 10/7-11/8, b  
Bestor, Don (Biltmore) NYC, h

Bishop, Billy (Troadero) Henderson, Ky., 9/23-10/6, ne  
Bobick, Baron (Legion) Perth Amboy, N. J., Saturdays, h

Bord, Johnny (Ocean Forest) Myrtle Beach, S. C., Out 9/21, h; (Village Barn) NYC, 9/22-10/5, ne  
Bothie, Russ (Lions-Milford) Chicago, b

Brandwynne, Nat (Beverly) New Orleans, La., 9/22, ne  
Brennan, Morrey (Texas) Ft. Worth, h  
Burkhart, Jay (Blue Note) Chicago, Tuesdays, ne

Buss, Henry (Statler) NYC, Out 9/12, h; (Lookout House) Covington, Ky., 10/10-22, ne

Cavallaro, Carmen (Paramount) NYC, Out 9/27, t; (Mark Hopkins) San Francisco, 11/1-25, h

Chester, Bob (Arcadia) NYC, b  
Clifford, Bill (Flamingo) Las Vegas, Out 10/5, h

Cole, Johnny (Sky-Vu) Dallas, ne  
Craig, Allen (Shrine) Virginia Beach, Va., ne

Cross, Dale (El Rancho) Sacramento, Calif., Out 10/2, h  
Cugat, Xavier (Astor) NYC, h

Cummings, Bernie (Claridge) Memphis, 9/29-30, h

Davidson, Cee (Chez Paree) Chicago, ne  
Dennis, Pat (Peacock) Andalusia, Pa., ne

Deutch, Emery (Rite-Carson) NYC, h  
Duffy, Tony (Feeny) Omaha, 9/10-11, b; (Eddy's) Kansas City, In 9/12, r

Distad, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, ne  
Donahue, Al (Statler), Detroit, 9/26-11/13, h

Dorsey, Jimmy (Statler) NYC, 9/13-10/1, h  
Dorsey, Tommy (Clik) Philadelphia, In 9/16, h; (Shamrock) Houston, 10/27-11/16, h

Duchin, Eddy (Waldorf-Astoria) NYC, 9/29-12/14, h  
Duffy, George (Statler) Washington, D. C., Out 9/18, h; (Statler) Buffalo, h

Farage, Joe (Commodore) Grand Rapids, Mich., ne

Featherstone, Jimmy (Tranon) Chicago, Out 9/19, b  
Ferguson, Danny (Washington-Yorke) Shreveport, La., Out 12/31, h

Fields, Shep (Roosevelt) New Orleans, Out 9/20, h  
Flax, Jack (Waldorf-Astoria) NYC, Out 9/28, h; (Aragon) Chicago, 10/4-30, b

Flispatrick, Eddie (Ambassador) L. A., h  
Foster, Chuck (Biltmore) L. A., Out 9/14, h; (Aragon) Ocean Park, Calif., In 9/23, b; (Baker) Dallas, 11/4-12/1, h

Fox, Dick (Sir Francis Drake) San Francisco, h

Graham, Hal (Roadside) Greenside, L. I., N. Y., rh

Grant, Bob (Versailles) NYC, ne  
Grant, Marshall (Little Club) NYC, ne

Gray, Chauncey (El Morocco) NYC, ne  
Gren, Larry (Steel Pier) Atlantic City, In 9/12, h

Gregg, Wayne (Casa Loma) St. Louis, 9/12-16, b

Hackett, Ray (Ambassador) L. A., Out 10/8, h

Hackmer, Lou (Country) Phoenix, cc  
Hayes, Carlton (El Rancho) Las Vegas, Out 10/4, h

Hays, Sherman (Oh Henry) Willow Springs, Ill., Out 9-11, b; (Peabody) Memphis, 10/23-28, h; (Schroeder) Milwaukee, 10/25-11/4, h

Henderson, Skitch (Circle) Indianapolis, 10/16-12, t; (Palace) Akron, 10/14-16, t; (Riverside) Milwaukee, 10/20-26, t

Herbeck, Ray (Last Frontier) Las Vegas, h  
Herman, Woody (Blue Note) Chicago, Out 9/18, ne

Herbert, Ted (Casino) Hampton Beach, N. H., Out 9/15, b  
Hill, Tiny (On Tour) ABC

Hines, Buddy (Dayton-Biltmore) Dayton, O., h  
Humber, Wilson (Plantation) Nashville, Out 9/25, ne

Jerome, Henry (Edison) NYC, In 9/15, h  
Jurgens, Dick (Rainbow-Randevu) Salt Lake City, 9/9-11, b; (Claremont) Berkeley, Calif., 10/4-12/18, h

Kaye, Sammy (Deshler-Wallick) Columbus, O., 9/12-18, h; (Statler) Detroit, 9/19-24, h

Kennedy, Ken (Evergreen) Collinsville, Ill., b  
Kerna, Jack (Stockmen's) Elko, Nev., Out 11/12, h

King, Henry (Biltmore) L. A., 9/15-12/7, h  
Krupa, Gene (On Tour) MCA

Land, Jules (Ambassador) NYC, h  
Lawrence, Elliot (Deshler-Wallick) Columbus, O., 10/25-30, h

LeWinter, Dave (Ambassador) Chicago, h  
Lewis, Ted (Bal Tabarin) San Francisco, 9/8-10/5, ne

Lombardo, Guy (Statler) Washington, D. C., 9/10-24, h; (Roosevelt) NYC, In 9/26, h

# Where the Bands are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AF—Allstar-Pumphrey, Richmond, Va.; FAC—Federal Artists Corp., 8734 Sunset Blvd., Hwd.; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Mos Gale, 48 West 40th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oley, 8848 Sunset Blvd., Hwd.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hwd.; WMA—William Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 347 Madison Ave., NYC.

Long, Johnny (Louann's) Dallas, 9/16-18, ne; (Roosevelt) New Orleans, 9/21-10/18, h

Martin, Freddy (Capitol) NYC, In 9/15, t  
Masters, Frankie (Stevens) Chicago, h  
Masters, Vick (El Rancho) Fresno, Calif., h

MacDonald, Billy (Last Frontier) Las Vegas, h  
McKinley, Ray (Air Base) San Antonio, 9/7-13

McKissick, Maynard (O-Yes) Ono, Pa., h  
Moreno, Buddy (Blackhawk) Chicago, r  
Morgan, Russ (Mark Hopkins) San Francisco, h

Morton, Ray (Mounds) Cleveland, ne  
Nagel, Freddy (Oh Henry) Willow Springs, Ill., 9/14-11/20, b; (Blackhawk) Chicago, 11/30-1/2, r

Nagel, Harold (Biltmore) NYC, h  
Noble, Leighton (Rice) Houston, 10/4-31, h

Ohman, Phil (Ciro's) Hwd., ne  
Oliver, Eddie (Del Mar) Santa Monica, ne  
O'Neal, Eddie (Palmer House) Chicago, h

Owens, Harry (St. Francis) San Francisco, Out 9/11, h

Pastor, Tony (Steel Pier) Atlantic City, Out 9/11, b; (Club 85) Geneva, N. Y., 9/14-20, ne

Pearl, Ray (Troadero) Henderson, Ky., Out 9/22, ne  
Phillips, Teddy (Roseland) NYC, 9/23-10/20, b; (Aragon) Chicago, 11/29-12/24, h

Pike, Gerry (Ten Acres) Boston, ne  
Prima, Louis (On Tour) MCA  
Pruden, Hal (Mapes) Reno, h

Raye, Charley (Del Rio) San Pedro, Calif., Out 10/15, ne  
Raye, Roger (Slapsy Maxie's) Hwd., ne

Reichman, Joe (Deshler-Wallick) Columbus, O., 10/3-22, h  
Reid, Don (Troadero) Evansville, Ind., 9/16-29, ne

Ribble, Ben (Tutwiler) Birmingham, Ala., h  
Rich, Buddy (Capitol) Washington, D. C., 9/24, t

Robbins, Ray (Aragon) Ocean Park, Calif., b  
Ryan, Tommy (Palisades) New Jersey, Out 9/11, b

Reid, Warren (Schroeder) Milwaukee, Out 9/19, h; (Jefferson) St. Louis, In 11/4, h

Sands, Carl (Oriental) Chicago, t  
Shaffer, Freddie (Vogue Terrace) McKeesport, Pa., h

Snyder, Bill (Sherman) Chicago, h  
Spivak, Charlie (Deshler-Wallick) Columbus, O., 9/19-10/2, h

Stevens, Harry (Million \$ Pier) Atlantic City, Out 9/9, b

Stone, Eddie (Belmont Plaza) NYC, h  
Stokes, Hal (Westwood) Richmond, Va., ne

Stratner, Ted (Statler) Washington, D. C., In 10/31, h  
Stuart, Nick (Chase) St. Louis, h

Sullivan, John (Starlite) Ft. Worth, ne  
Sykes, Curt (Trianon) Seattle, b

Thornhill, Claude (Statler) NYC, In 10/3, h  
Towme, George (Roseland) NYC, b

Trace, Al (On Tour) MCA  
Tucker, Orin (Peabody) Memphis, Out 9/10, h; (Trianon) Chicago, In 9/20, h

Tyler, Bob (O'Connor's) Hartford, Conn., b

Van, Garwood (Biltmore) Lake Tahoe, Nev., h  
Vincent, Lee (Elk's) Bloomburg, Pa., 9/26-10/1, b

Waples, Buddy (Eddy's) Kansas City, Out 9/11, r  
Weems, Ted (St. Francis) San Francisco, Out 11/11, h

Welk, Lawrence (Palladium) Hwd., Out 9/10, ne  
Willis, Dave (Sherman's) San Diego, ne

Wilson, Gary (Valencia) Cheyenne, Wyo., Out 9/10, ne  
Winslow, George (Martinique) Chicago, Out 9/22, h

Worth, Stanley (Pierre) NYC, h

Zabach, Florian (Muehlebach) Kansas City, h; (Mayflower) Washington, D. C., In 10/10, h

Zarnow, Ralph (KIOA) Des Moines

Abbey, Leon (Harry's) Chicago, cl  
Alvin, Danny (Rupneck's) Chicago, r

Aparo, Tony (Randolph Square) Chicago, cl  
Armstrong, Louis (Bop City) Out 9/14, ne

Arvelo, Pepito (St. Regis) NYC, h

Bal-Blue Three (Castle) Ventura, Calif., ne  
Basadale, Everett (Club 421) Philadelphia, ne

Barton Jr., George (St. Paul) St. Paul, h

Bechet, Sidney (Jimmy Ryan's) NYC, ne; (Jazz Ltd.) Chicago, In 9/14, ne  
Beller, Ray (Rock Gardens) Willamette, Conn., ne

Bliss, Nicky (Ye Olde Cellar) Chicago, ne  
Borr, Mische (Waldorf-Astoria) NYC, h

Brandt Trio, Mel (Kentucky) Chicago, In 9/13, cl  
Brewer, Johnny (Bismarck) Chicago, h

Brown, Hillard (Joe DeLuxe) Chicago, ne  
Brown Buddies (Silver Cloud) Chicago, ne

Brown Notes (19th Hole) Cincinnati, Out 9/30, ne

Caceres, Ernie (Hickory Log) NYC, In 9/9, ne  
Cain, Jackie and Kral, Roy (Stage Door) Milwaukee, ne

Caldwell, (Revel) Steubenville, O., 9/11-10/8, ne  
Cassella, Danny (Blackstone) Chicago, h

Cassidy, Joe (Domino) Chicago, cl  
Charles, Don (Casino) Quincy, Ill., ne

Chiesta, Don (Vie's) Aurora, Ill., ne  
Cinro, Mike (Silver Glen) Paramus, N. J., rh

Coble, Vio (Sho Bar) Evansville, Ind., ne  
Coco & Combo (Judd's) Chicago, cl

Cogan, Norman (Club 48) Sunnyside, L. I., N. Y., ne  
Cole Trio, King (Thunderbird) Las Vegas, Out 9/14, h; (Carnival) Minneapolis, 9/15-28, ne; (Don Carlos Casino) Winnipeg, 10/6-12, ne

Conn, Irving (Savoy Plaza) NYC, h  
Cook, George (La Salle) Chicago, h

Cosmopolitans (Old Hickory) Chicago, cl  
Costanzo, Ralph (Steak House) Phoenix, r

Crawford, Johnny (Zanzibar) Phoenix, ne  
Cromwell, Chauncey (Colonial Inn) Hagerstown, Md., Out 9/11

Daily, Pete (Eddie Spivak's) Hwd., ne  
Dante Trib (Jack Dempsey's) NYC, r

Dardanelle (Syracuse) Syracuse, N. Y., h  
Davis, Johnny Set (Stables) LaSalle, Ill., 9/16-29, ne

Davis, Tiny (Guy) Springfield, O., In 9/15, h; (Blue Grass) Cleveland, 9/30-10/20, ne

Dee Trio, Johnny (Hawaiian Palms) Linden, N. J., ne  
Deems, Jarrett (Crown Propeller) Chicago, ne

DePa, ne  
DePa, ne Wilbur (Child's Paramount) NYC, r

DeSalvi, Emil (Ki's) Chicago Heights, Ill., h

DeSousa Wild (Carnival) Pittsburgh, ne  
DiMaggio, Vince (Sherman) Chicago, h

Dunn, Michael (Commodore Perry) Toledo, Out 9/18, h  
D'Varga (Larry Potter's) L. A., ne

Downs, Evelyn (Ivanhoe) Irvington, N. J., rh

Ellyn, Jimmy (Park Lane) Denver, Out 10/2, h

Embassy Four (Red Feather) L. A., ne  
Evans, Doc (Casa Bonita) Chicago, Out 9/11, cl

Felice Trio, Ernie (Ranch Inn) Elko, Nev., Out 9/27

Fenn, Eddie (Graeme) Chicago, h  
Fields, Gene (Village Vanguard) NYC, ne

Fields, Gerbie (Continental) Milwaukee, Out 9/18, ne; (Silhouette) Chicago, 10/11-17, ne

Four Blazes (Rossonian) Colorado Springs, Colo., Out 9/22, h

Four Jive Bombers (Club 421) Philadelphia, ne

Four Shades of Rhythm (Bar O'Music) Chicago, cl

Four Steps of Jive (Ranch) Chicago, cl  
Frank's Mirthquakes, Joe (Hub) Collingsville, Ill., Out 9/29, ne

Freeman, Bud (Gar) Chicago, ne

Gilbert Trio, Jerry (Elms) Excelsior Springs, Mo., h

Gifford, Cal (Athletic Club) Detroit, h  
Glidden, Jerry (Congress) Chicago, h

Hawkins, Coleman (Cafe Society) NYC, ne  
Hazel Trio, Hank (Flamingo) Wichita, ne

Heward, J. C. (Village Vanguard) NYC, ne  
Herman, Lenny (Traymore) Atlantic City, Out 9/10, h; (Village Barn) NYC, 9/15-10/13, ne

Hughes, Percy (Bar Harbor) Brainerd, Minn., ne

Hunt, Pee Wee (Riviera) Columbus, O., Out 9/11, ne; (Falcon) Detroit, 9/15-25, ne; (Bill Green's) Pittsburgh, 9/30-10/13, h

Ivett, Jack (Zebra) Chicago, cl

Jenkins, Duke (Brass Ball) Chicago, cl

Johnson, Bill (Palm Gardens) Philadelphia, N. J., 9/11-10/3, ne

Johnson, J. J. (Three Deuces) NYC, ne

Kendis Trio, Sonny (Bowden) Southampton, L. I., N. Y., h

Kent, Erwin (Edison) NYC, h

Key-Aires (Marine Grill) Aurora, Ill., ne

King, Riekey (Miehaud's) Lynn, Mass., ne

Kyle, Billy (Cliff's) NYC, ne

Lane, Johnny (Sky Club) Chicago, ne

Lane, Ralph (Pierre) NYC, h

Lokey, Claytie (Jimmy's Chicken Shack) Tucson, Ariz., Out 10/1, ne

Magic Notes (Willard) Toledo, In 9/12, h

Manone, Winy (Winy's) Hwd., ne  
Martini, Felix (Ambassador) Chicago, h

McGuire, Betty (Casper) Casper, Wyo., ne  
McFarland, Jimmy (London Chop House) Detroit, ne

Mella Trio, Joe (Traymore) Atlantic City, Out 9/10, h

Metro Tones (Chancellor) Utica, N. Y., Out 9/19; (Falcon) Detroit, In 9/27, ne  
Miles, Dick (Bevo's) Lake Charles, La., ne

Miles Trio, Wilma (Green Frog) Lake Charles, La., r

Miller, Max (Hi-Note) Chicago, ne  
Mills Brothers (Clik) Philadelphia, 9/12-15, ne; (Merry-Go-Round) Youngstown, O., 9/26-10/2, ne; (Rainbow Randevu) Salt Lake City, 10/5-8, b; (Thunderbird) Las Vegas, 10/13-11/12, h

Mitchell Trio, Eddie (Paramount) Albany, Ga., ne

Modulators (Wisconsin) Milwaukee, 9/6-10/30, h

Mole, Miff (Bee Hive) Chicago, ne  
Monchito (Nippersink) Burlington, Wis., Out 9/11, h; (Chez Paree) Chicago, In 9/13, ne

Monte, Mark (Plaza) NYC, h  
Monroe, Al (Nestle Inn) Astoria, L. I., N. Y., ne

Napoleon, Phil (Nick's) NYC, ne  
New Yorkers Trio (Stage Door) Detroit, ne

Nucurans (Berghoff Gardens) Ft. Wayne, Ind., 9/12, cl

Novelaires (Gateway) Cole Harbor, N. D., ne  
Nov-Elites (Alexandria) Newport, Ky., ne

Ory, Kid (Beverly) Hwd., ne  
Ozal, Hal (Zebra) Green Bay, Wis., ne

Parker, Charlie (Birdland) NYC, ne  
Pedro, Don (Mocamba) Chicago, Out 9/15, ne

Pierre, Al (Spruce Grove) Fairbanks, Alaska, ne

Quintones (Walker's) Henderson, Ky., ne

Ramoni (Babbette's) Atlantic City, ne  
Rhythm Rockers (Rhythm) LaCrosse, Wis., ne

Roland, Chet (Capitol) Chicago, cl  
Roland, Joe (Orebird Room) NYC, ne

Rollini Trio, Adrian (Park Sheraton) NYC, h

Savage Quartet, Johnny (Wellman) Oklahoma City, ne

Shaw, Milt (St. Regis) NYC, h  
Shearing, George (Silhouette) Chicago, 9/6-18, ne; (Continental) Milwaukee, 9/19-25, ne

Sheddy, Jack (Hangover) San Francisco, ne

Silhouettes (Bakersfield Inn) Bakersfield, Calif., Out 9/10, h

Singleton, Zutty (Club 47) Hwd., ne  
Siry, Larry (Lame) NYC, ne

Slattery, Don (Broadway) Chicago, cl  
Smoothies (Broadway) E. St. Louis, Ill., h

Soft Winds (Hollenden) Cleveland, h  
Spanier, Muggsy (Jazz Ltd.) Chicago, Out 9/16, h; (Latin Quarter) NYC, In 9/23, ne

Stone, Kirby (Forest Park) St. Louis, Out 9/16, h; (Latin Quarter) NYC, In 9/23, ne

Sykes, Roosevelt (Sawdust Trail) Chicago, cl

Three of Us (Wirt) Jackson, Wyo., Out 9/25, h

Three Tones (Northernnaire) Three Lakes, Wis., h

Townsmen, Fielding's (Nob Hill) Chicago, ne

Trenier Twins (Bop City) Out 9/14, ne; (Blue Note) Chicago, 9/19-10/16, ne

Trio Clox (Capitol) Chicago, cl  
Tristan, Lennie (Birdland) NYC, ne

Traymon, Dolph (Caro's) Manassas, L. I., N. Y., ne

Turner, Bill (Commodore) Vancouver, B. C., 10/10-23, ne

Ventura, Charlie (Ball) Washington, D.C., 9/16-29, ne

Venuti, Joe (King's) L. A., r

Victor Trio, Bob (Talk of the Town) Chicago, ne

Wasson, Hal (Riviera) Corpus Christi, ne

Young's Quartet, Don (Dome) Bismarck



## Flops With Big Bop Band, Tries To Sell Combo

Milwaukee—Holder Jones, local trumpeter, opened with a combo at the Big and Little club recently. Jones, despite frequent squelchings, has long been attempting to sell local bop to our operators.

His well-rehearsed big band which folded two years ago because of its unsalability, was, Holder feels, something Milwaukeeans weren't ready for at that time. Its largeness and bop construction proved disadvantageous.

### Might Be Easier

So most of his activities since then have been centered around arranging and composing. With the resultant tunes ready to go, he's looking for a plugger. Holder says, "It's been a hard grind trying to get something to happen, but with this combo things might be easier."

The group consists of: Everett Clark, piano; John Graham, bass; Leroy Hawkins, tenor; Willie Stokes, alto; Jones, trumpet and arranging, and Earnest Truitt, vocals.

### Kral, Cain In

The Jackie Cain-Roy Kral combo opened at the Stage Door Aug. 22 for two weeks. Op Jerome Di Maggio has Eddie Heywood and June Christy following, each for two weeks.

FOAM: Ken Harris and his orchestra opened at the Empire room Aug. 16 for three weeks. Carol's trio in at the Blackmoor room. Fresh from Las Vegas, Lorry Rennie, pianist, opened at the East Town Aug. 17.

—Shirley Klarner

## Deejay Bon Bon Spots Savitt Wax

Philadelphia—Bon Bon, remembered as the original vocalist with the late Jan Savitt's band, will memorialize the music of the maestro in conducting *The Bon Bon Show*, on station WDAS here. Turning disk jockey with an hour-long show of his own, Bon Bon, whose real name is George Tunnell, is featuring a Jan Savitt recording on each day's program.

Bon Bon was featured on almost 100 sides made by Jan Savitt for the Victor, Bluebird, and Decca labels, and in recent years recorded as a solo singer for the Joe Davis label.

## Skitch's Kids Feeling Better



Harrisburg, Pa.—Recovering from injuries received in an auto accident near here on May 12, two members of the Skitch Henderson band are interviewed by WHP showman Dick Redmond. Drummer Eddie Stein and singer Nancy Reed talked with Skitch on the show, though the leader was piped in from a dude ranch near Denver. Sidemen James Swallow and Sante Russo were also injured in the crash, which caused the death of tenorman Harry Davis.

## SWINGIN' THE GOLDEN GATE

# Christy Proves She Still Sells Sans Stan Support

By RALPH J. GLEASON

San Francisco—June Christy proved one thing during her August run at Ciro's, and that is this: She is a music personality in herself and is not dependent upon the Stan Kenton band for support. Dutch Nieman, who has since sold Ciro's back to the original owners, signed June for the date a couple of months ago. Then he went to her opening at the Casbah here.

He came back screaming he'd been robbed, that June wouldn't sell in his club. So resulted a big hassle, with AGVA and just about everyone else involved. The upshot was that despite Nieman's protests, June's contract was good and she had to open.



Handicaps But far from having to worry, Dutch did very well indeed with June. Despite the handicaps she was working under—no advertising, a cold, and competition from the Cole-Herman

concert and Mel Torme—June wound up her two weeks in a blaze of glory, with good business from opening night on.

June also did a five-minute stint at the Cole-Herman concert and was pretty wonderful. With infinitely more stage presence than she had in days gone by, she is going to be a first-class solo act. Maybe it will take the recitals she wants to do to put on the finishing touches.

Ciro's booked in Nick Esposito

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for a week after June left. Fresh from a date in Idaho, Nick's crew sounds very boppish and smoother than his old outfit. They were set to open at the Melodee club in L.A. following the Ciro's date.

Nick has Claude Gilroy, tenor; John Moributo, piano; Ralph Pene, bass; Johnny Markham, drums, and Esposito, guitar. Dottie Grae sings Jackie Cain-styled vocals.

BAY AREA FOG: Jimmy Lyons blasted the Dixiecats for deluging him with postcards requesting two-beat music. . . . Atley Chambers, fine local valve trombonist, was mulling offers from Lionel Hampton and Buddy Johnson at press-time. . . . KNBC dropped Bob Goerner's nightly *Curfew Club* and is getting lots of protest letters.

Albert Nicholas up from L.A. for a couple of gigs. . . . The \$8,000 unpaid Cab Calloway contract at the Cotton club has kept at least one local op from taking over. . . . Pony Poindexter now with Herbie Caro at the Martinique.

Saunders King back from his southern tour. . . . Ted Lewis at the Bal Tabarin Sept. 8. . . . Two Beaux and a Peep got their option picked up at Lucca's in Stockton and will be there for another six weeks.

Jerry Hecker brought out Wild Bill Davison for a Sunday afternoon bash at Hambone Kelly's, plus a week at the Hangover. . . . Lots of talk about a George Shearing booking out this way. . . . Eckstine will be back in October.

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## Phoenix Musicians Start Bop Sessions

Phoenix—Group of musicians here have organized sessions known as *Adventures in Bop*, held bi-monthly at the Sombbrero playhouse. Lack of publicity has hampered attendance thus far. Concerts are strictly bop, with personnel as follows: Harvey Rogers, guitar; Larry Reeves, drums; Vic Malone and Bob Dunkel, alternating on bass; Don Wickliffe, piano; Mickey McMann and Vern Kiel, trumpets; Eric Clark and Darrell Macy, tenors, and Buddy Weber, vocals.

Joey Lee band playing at the Green Gables since it reopened. Lee plays remarkably like Joe Venuti, rest of the band is very versatile. Group plays light classics during the dinner period, switches to excellent dance and swing music later.

—Jackie Stewart

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man, 5146 Strohm, No. Hollywood, Calif.

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Smokey Maggard, The Dog Patch Nite  
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collector, is well-known in New  
York radio and music circles as a  
deft tunesmith, a player of charm-  
ing piano, and one of the most deft  
singing commercial writers in the  
world. This last may be opprobri-  
ous, but it also brings him lots of  
jack. As his partner, I can certify  
that brother Johnson's ability to  
wheel large amounts of moo out  
of industrialists who never buy a  
phonograph record, just so they  
can hear one of his inimitable lit-  
tle efforts on the radio is amazing.

### Classical

But what few people know is  
that in his wild-often days in Lon-  
don, before he became Gertrude  
Lawrence's accompanist (this is  
one pianist who came up via salon  
rather than school), Ginger was a  
student at the Royal College of  
Music in London.

It seems he had several classes  
with the great English composer  
Vaughn Williams, but on pleasant  
spring days was given to wander-  
ing into an empty classroom and  
playing a gentle four on the piano  
rather than working out the three  
different inversions of the quartet  
formation on the chord of the 7th.

### Right Next Door

One day he was purring along  
playing some bad show tunes with  
the windows open when he realized  
with some horror that the class he  
was skipping was next door, and  
that the voice floating through the  
window was that of Williams, him-  
self, lecturing. He stopped playing,  
but, before he could get up from  
the piano, Williams' shaggy leonine  
head shoved around the door,  
wagged sadly for a moment, and  
said, "Most unacademic, young  
man, most unacademic," and exited.

It is the same charming sense of  
humor at 73 that enabled Williams  
to turn out his *Sixth Symphony*  
during the worst days of World  
War II. Sense of humor because,  
despite the often tragic quality of  
the music, there is an underlying  
quality of restraint and lack of  
Wagnerian bathos that could come  
only from a man of Williams' tem-  
perament.

He is, in my humble opinion, one  
of the four great living composers  
of today; ranked along with him  
are Prokofiev, Stravinsky, and  
Hindemith.

### Joyful

Here is a man who could write  
an oboe concerto that simply leaps  
with joy, and again, when a sep-  
tuagenarian turn out a work of  
such dramatic force as to be quite  
remarkable. Listen to Shostako-  
vich's *Ninth Symphony* and see  
how puerile large chunks are com-  
pared to the writing in the *Sixth  
Symphony* (recorded by Stokowski  
and the N. Y. Philharmonic for Co-  
lumbia—MM 838).

Even at 73, Williams picks up on  
new effects. Listen to the last part  
of the first side and you will hear  
as tasty use of shuffle rhythm  
against back-beat brass as you  
could ever want from a Kansas  
City band. It's a style I don't recall  
in any of his other writing.

Even more indicative of the force  
of his musical beliefs is the epi-  
logue to this symphony. Sound  
showmanship (there is just as  
much commercialism in symphonic  
writing as there is in jazz, only of  
a different genre) requires that a  
final movement should be as force-  
ful as possible and end up by bow-  
ling the customers off their plush  
pews.

### Statement of Beliefs

At the end of this symphony he  
has a long epilogue which is, ac-  
cording to the program notes, a  
statement of Williams' belief in a  
peaceful and ideal future. It is a  
long dual passage between strings  
*divisi* and woodwinds, also split. In  
no way could it be called an appeal  
to any of the movie climactic ele-  
ments in music. It is a restatement  
of Williams' essential belief in the  
lyric in music. You will get another  
aspect of this if you play the *Fan-  
tasia on Greensleeves*, the last side  
of the album. Williams always has  
been interested in English folk mu-  
sic, here gives a 15th century song  
enduring treatment.

So far as I know, Verdi is the  
only other major composer who  
turned out a major work after  
reaching 70 (*Falstaff*). This sym-  
phony is certainly a capstone in a  
magnificent career. I hope Williams  
lives long enough to turn out others  
like it and better. A man who likes  
to sing songs above all is too good  
a musician to lose.

Charlie Ventura

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With Age

(See Page 3)

★ ★ ★

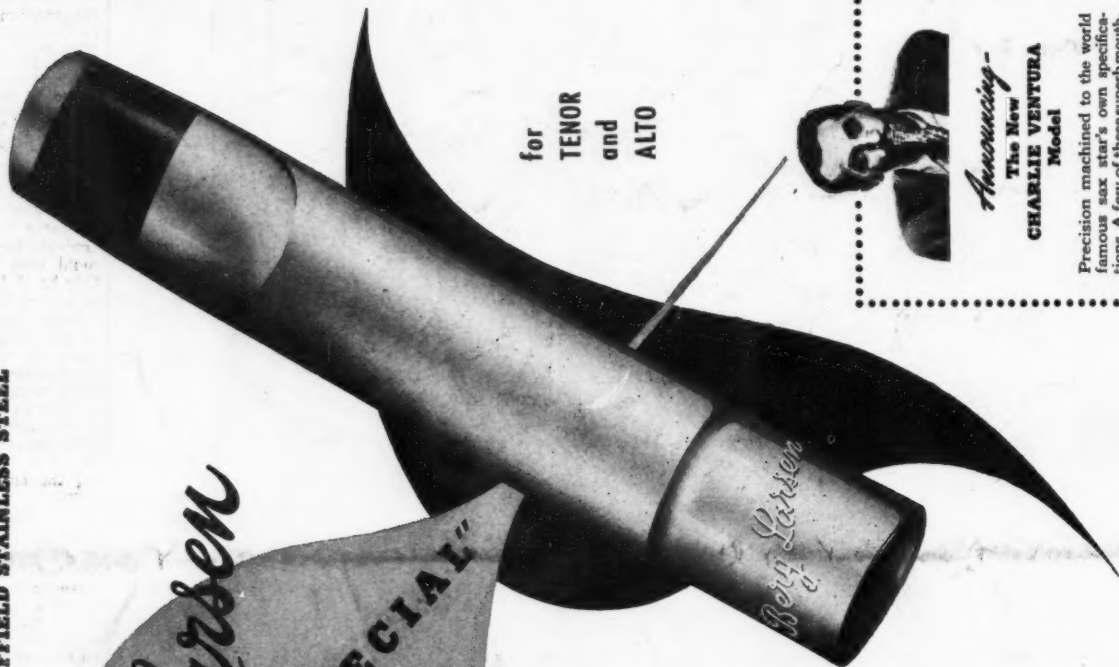
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